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Young Women's Edition

Disney POP ROCK FOR TEENS

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Disney's MULAN

HIGH SCHOOL MUSICAL

Disney's HERCULES

THE LION KING

AIDA

THE PRINCESS DIARIES 2
ROYAL ENGAGEMENT

HAL•LEONARD

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JUL 1 8 2008

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ON THE CD . . .

Allison Blackwell
Featured in major productions of *Caroline or Change*, *Hairspray*, *Ragtime*, *Aida*, *Jesus Christ Superstar*, and *Dreamgirls*. Performed in Walt Disney Tributes to Chita Rivera, Diahann Carroll, and Louis Gossett, Jr.

Sarah Jane Everman
Broadway: *The Apple Tree* (covering Eve, Barbara and Passionella), *Wicked* (US Glinda), and *Wonderful Town*. Most recently seen as Kathy Selden in the Goodspeed Opera House production of *Singin' in the Rain*.

Niki Scalera
Attended NYU Tisch School. Most recently on Broadway in Disney's *Tarzan*. Featured in the Las Vegas production of *We Will Rock You* (Queen) and toured in *Footloose*. Appeared in the Emmy nominated *Don't Touch*.

Producer **Michael Dansicker** has worked as arranger, composer, musical director and pianist on over 100 Broadway and Off-Broadway productions; from *Grease* (1975) to *Series of Dreams* (Tharp/Dylan Project '05.) His musical *Twenty Fingers, Twenty Toes* (Book, Music and Lyrics) has been performed Off-Broadway at the NY WPA Theatre and The York and his Boogie-Woogie Opera *Swing Shift* was performed at the Manhattan Theatre Club. He has composed original music for over a dozen plays in New York, including The *Glass Menagerie* (revival with Jessica Tandy) and *Total Abandon* (with Richard Dreyfus), and musically supervised the Royal Shakespeare Company transfers of *Piaf*, *Good*, and *Les Liasons Dangereuses*. He served as vocal consultant to the hit films *Elf* (New Line Cinema), *Analyze That!* (Warner Bros.), and *Meet the Parents* (Universal), and also scored the dance sequences for Paramount's comedy classic *Brain Donors* (starring John Turturro). In the world of concert dance, he has composed and scored pieces for Twyla Tharp, American Ballet Theatre, Geoffrey Holder, Mikhail Baryshnikov, and The Joffrey, as well as serving as pianist to Jerome Robbins and Agnes Demille. Michael currently works as creative consultant to Walt Disney Entertainment. For Hal Leonard Corporation, he composed the music for *The Audition Suite* (lyrics by Martin Charnin) and compiled the four books of The *16-Bar Theatre Audition* series, as well as producing many vocal tracks. As a vocal coach, he works with the top talent in New York and Hollywood (including Sony's pop division). As audition pianist, he works regularly with important casting directors on both coasts, and for 15 years has played all major auditions for Jay Binder, the "dean" of Broadway casting. Mr. Dansicker's original music is licensed by BMI. He holds a MA from the Catholic University of America.

3 1223 08229 5370

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Singers on the CD:
Allison Blackwell (tracks 1, 8), **Sarah Jane Everman** (tracks 2, 3, 6), **Niki Scalera** (tracks 4, 5, 7, 9, 10)

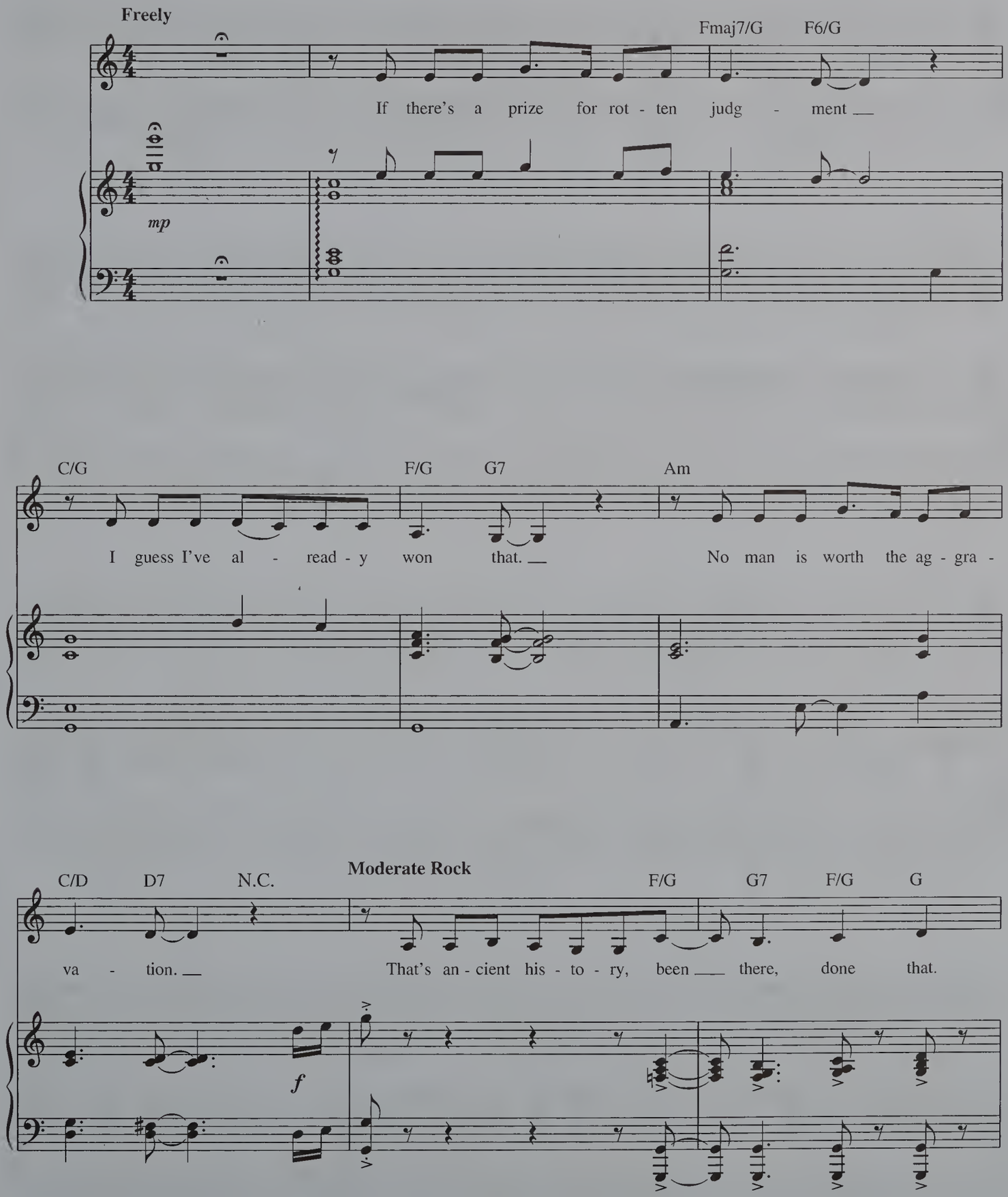
Vocal recordings produced by Michael Dansicker
Engineered by Chip Fabrizi at P.P.I. Recording, Inc., New York City
Instrumental tracks produced by Artemis.

I WON'T SAY

(I'm in Love)

from Walt Disney Pictures' *Hercules*

Music by Alan Menken
Lyrics by David Zippel


Freely
Fmaj7/G F6/G
If there's a prize for rot - ten judg - ment
mp
C/G F/G G7 Am
I guess I've al - read - y won that.
No man is worth the ag - gra -
Moderate Rock
C/D D7 N.C. F/G G7 F/G G
va - tion.
That's an - cient his - to - ry, been there, done that.
f

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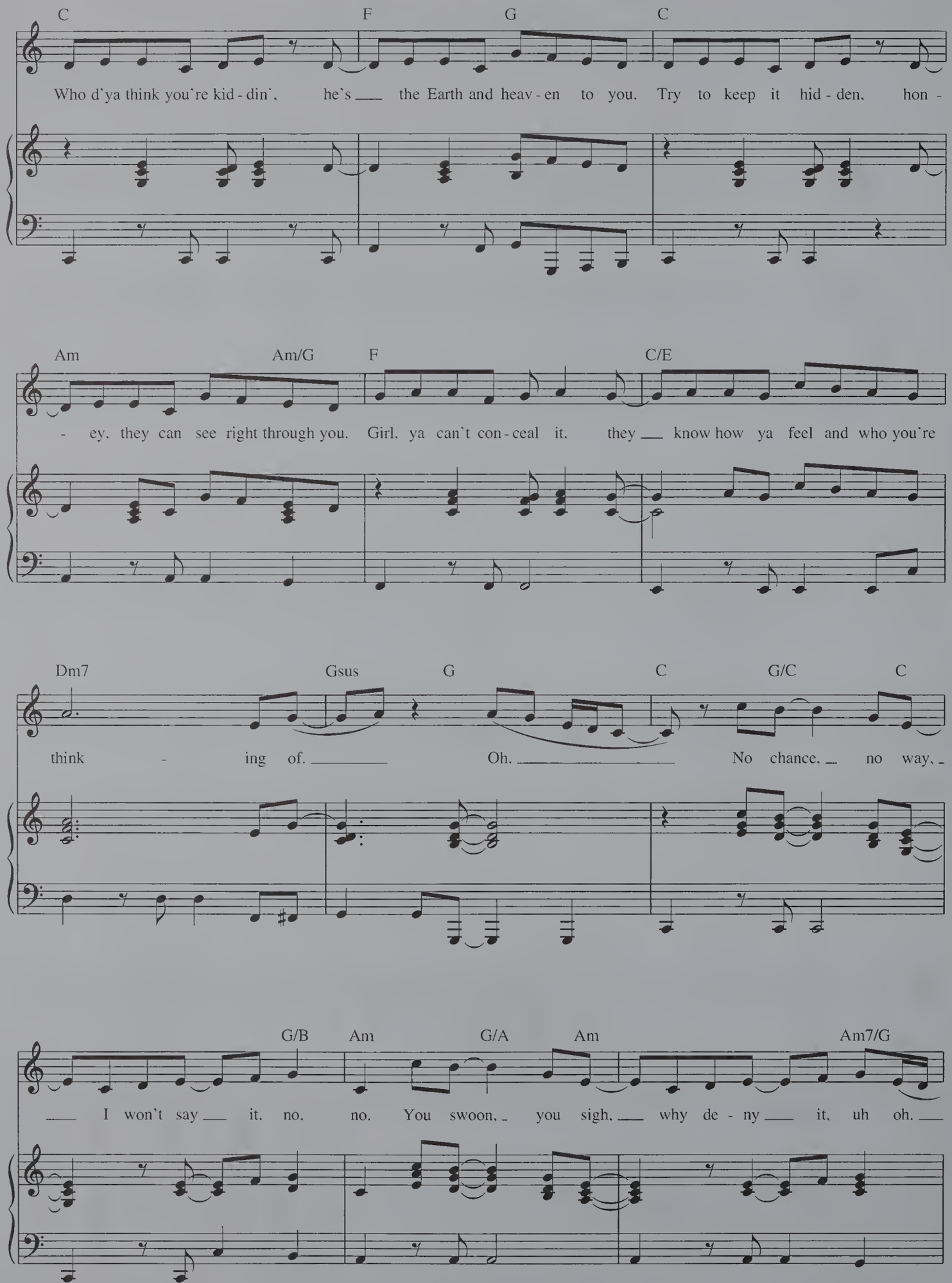
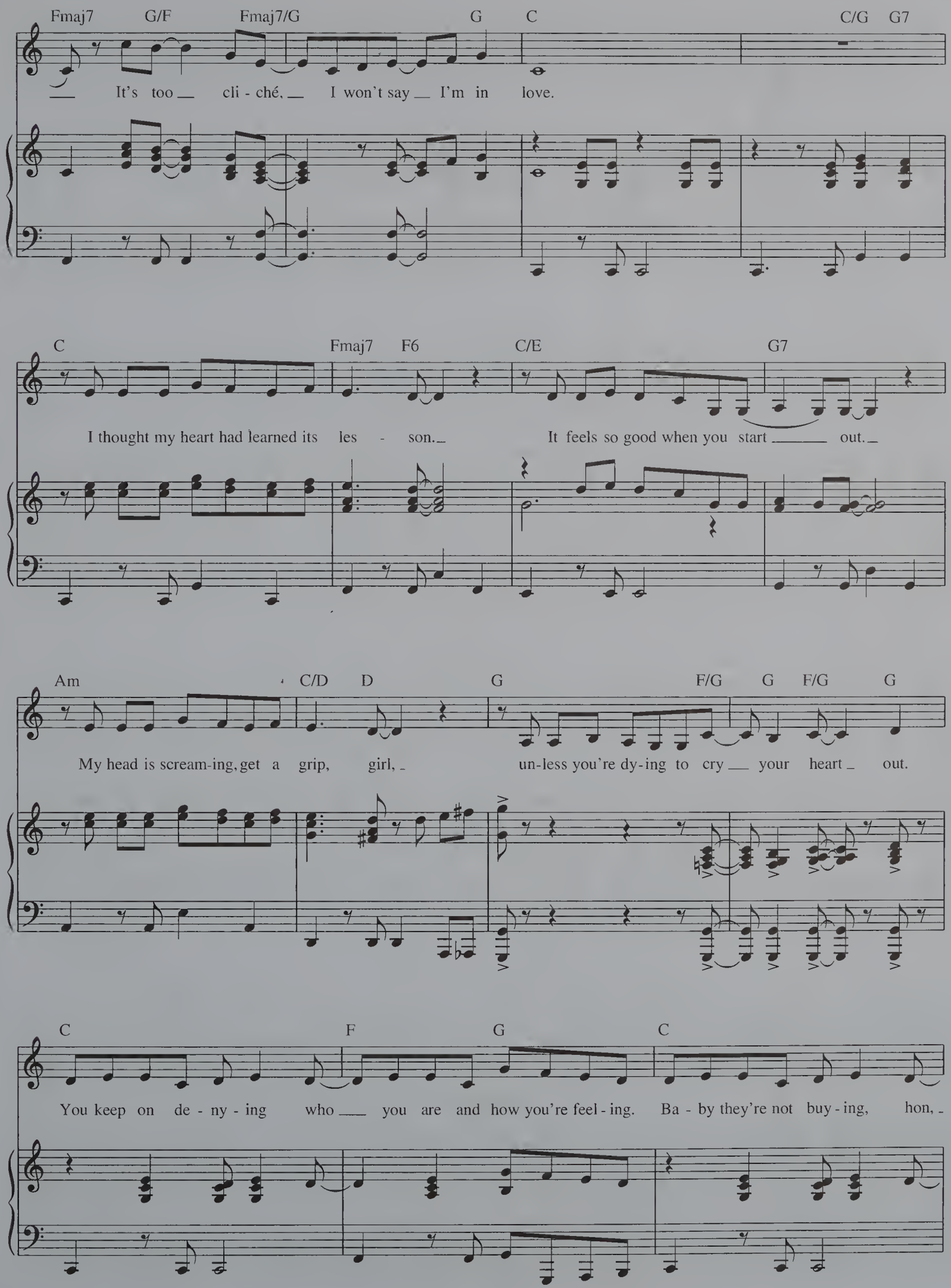
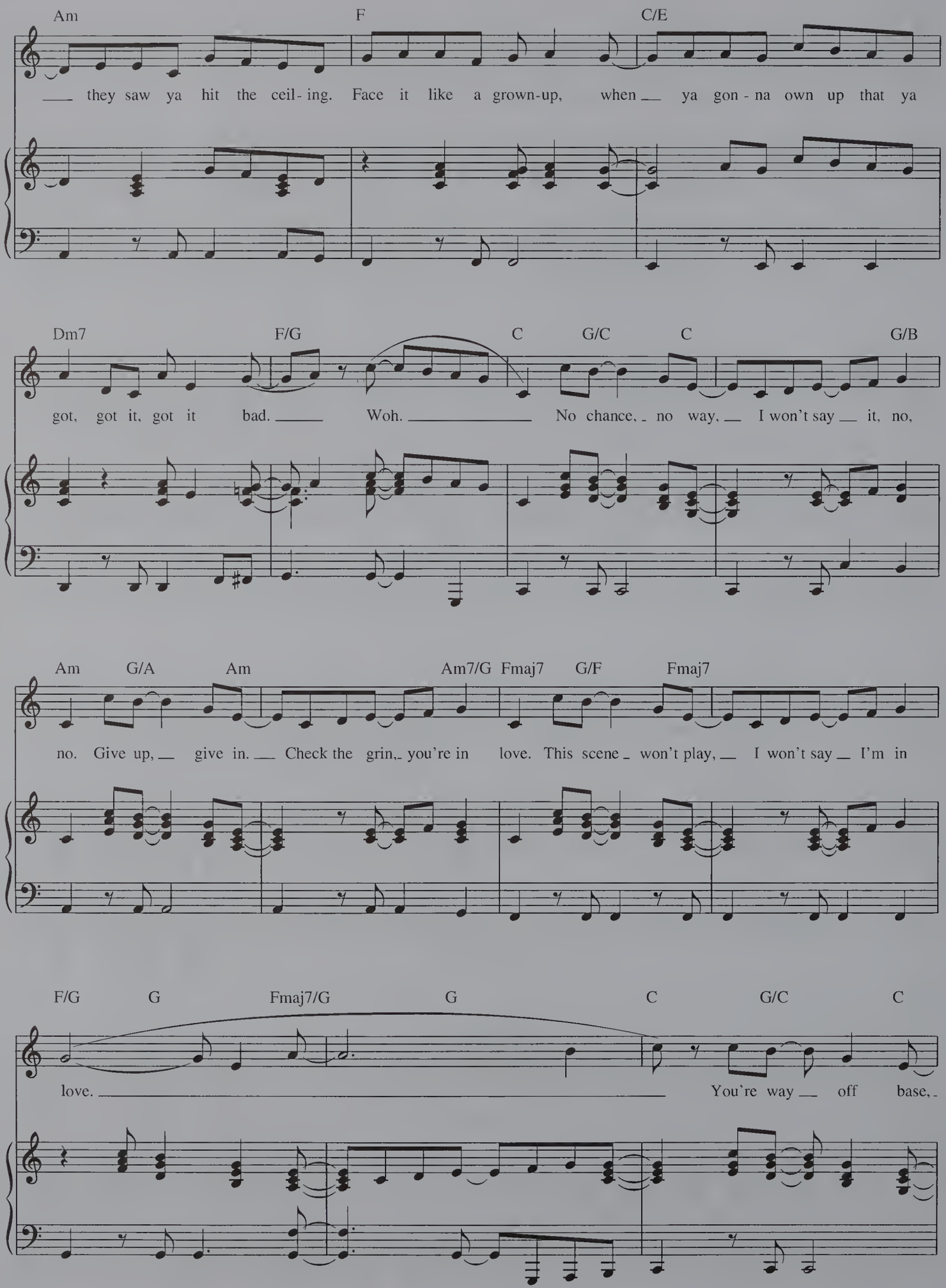
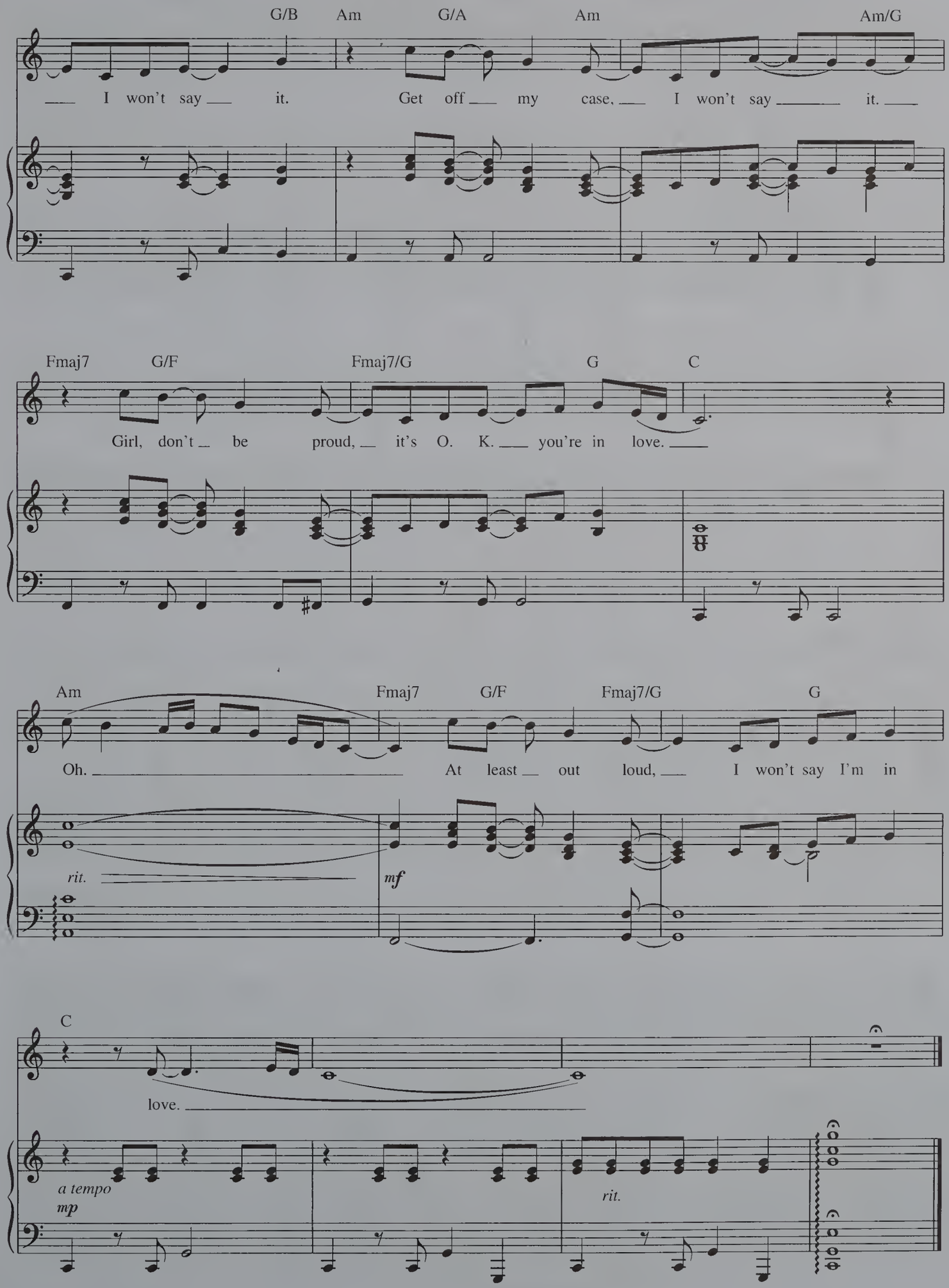

C F G C
Who d'ya think you're kid - din', he's ___ the Earth and heav - en to you. Try to keep it hid - den, hon -
Am Am/G F C/E
- ey, they can see right through you. Girl, ya can't con - ceal it, they ___ know how ya feel and who you're
Dm7 Gsus G C G/C C
think - ing of. ___ Oh. ___ No chance, ___ no way, ___
G/B Am G/A Am Am7/G
___ I won't say ___ it, no, no. You swoon, ___ you sigh, ___ why de - ny ___ it, uh oh. ___


Fmaj7 G/F Fmaj7/G G C C/G G7
It's too cli - ché, I won't say I'm in love.
C Fmaj7 F6 C/E G7
I thought my heart had learned its les - son. It feels so good when you start out.
Am C/D D G F/G G F/G G
My head is scream-ing, get a grip, girl, un-less you're dy-ing to cry your heart out.
C F G C
You keep on de - ny - ing who you are and how you're feel - ing. Ba - by they're not buy - ing, hon,


Am F C/E
they saw ya hit the ceil - ing. Face it like a grown-up, when ya gon - na own up that ya
Dm7 F/G C G/C C G/B
got, got it, got it bad. Woh. No chance, no way, I won't say it, no,
Am G/A Am Am7/G Fmaj7 G/F Fmaj7
no. Give up, give in. Check the grin, you're in love. This scene won't play, I won't say I'm in
F/G G Fmaj7/G G C G/C C
love. You're way off base,

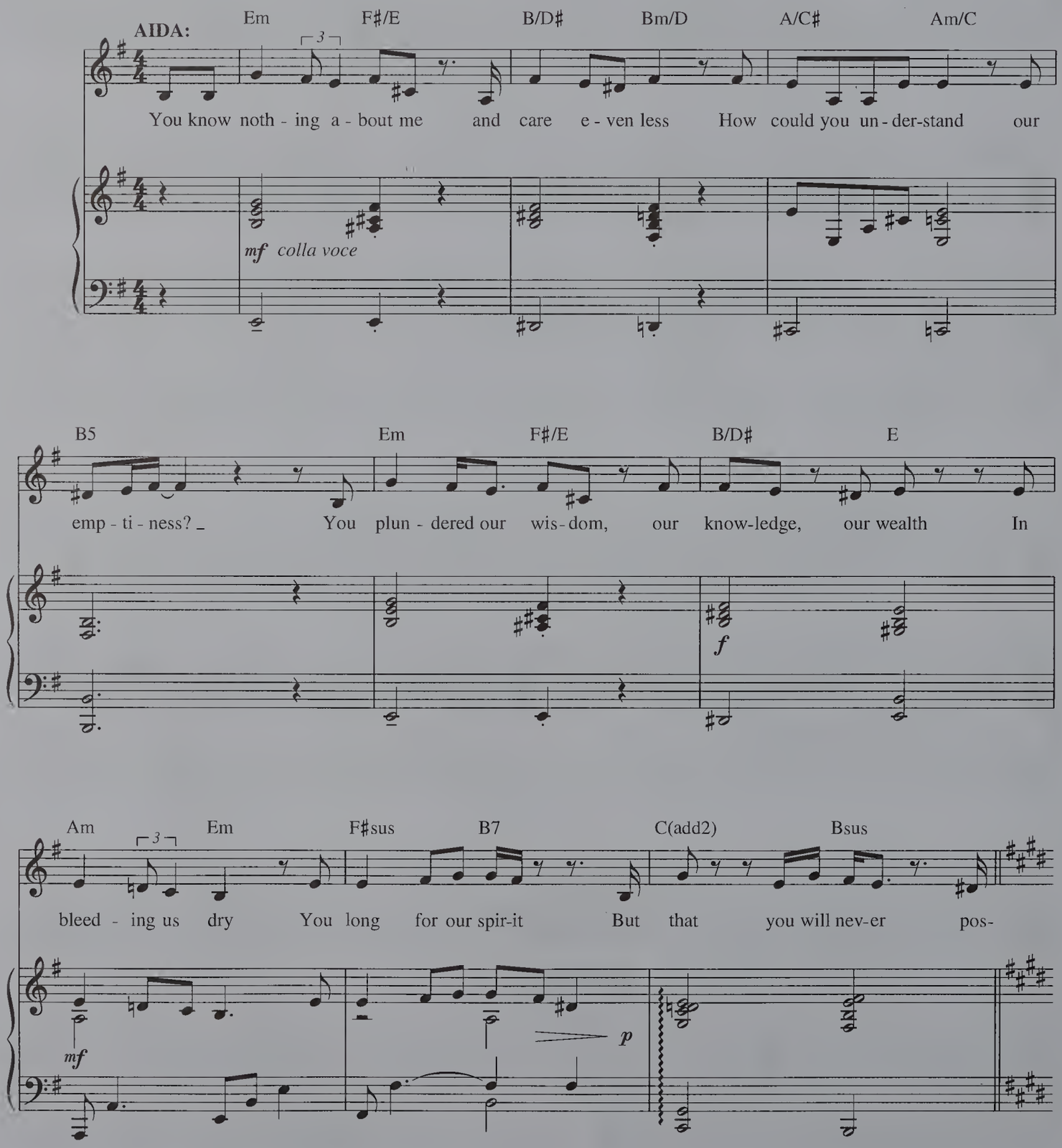

G/B Am G/A Am Am/G
I won't say it. Get off my case, I won't say it.
Fmaj7 G/F Fmaj7/G G C
Girl, don't be proud, it's O. K. you're in love.
Am Fmaj7 G/F Fmaj7/G G
Oh. At least out loud, I won't say I'm in
rit.
mf
C
love.
a tempo
mp
rit.

THE PAST IS ANOTHER LAND

from Elton John and Tim Rice's *Aida*

Music by Elton John
Lyrics by Tim Rice

Gently, moderately


AIDA:
Em F♯/E B/D♯ Bm/D A/C♯ Am/C
You know noth - ing a - bout me and care e - ven less How could you un - der-stand our
mf colla voce
B5 Em F♯/E B/D♯ E
emp - ti - ness? You plun - dered our wis - dom, our know-ledge, our wealth In
f
Am Em F♯sus B7 C(add2) Bsus
bleed - ing us dry You long for our spir-it But that you will nev-er pos-
mf
p

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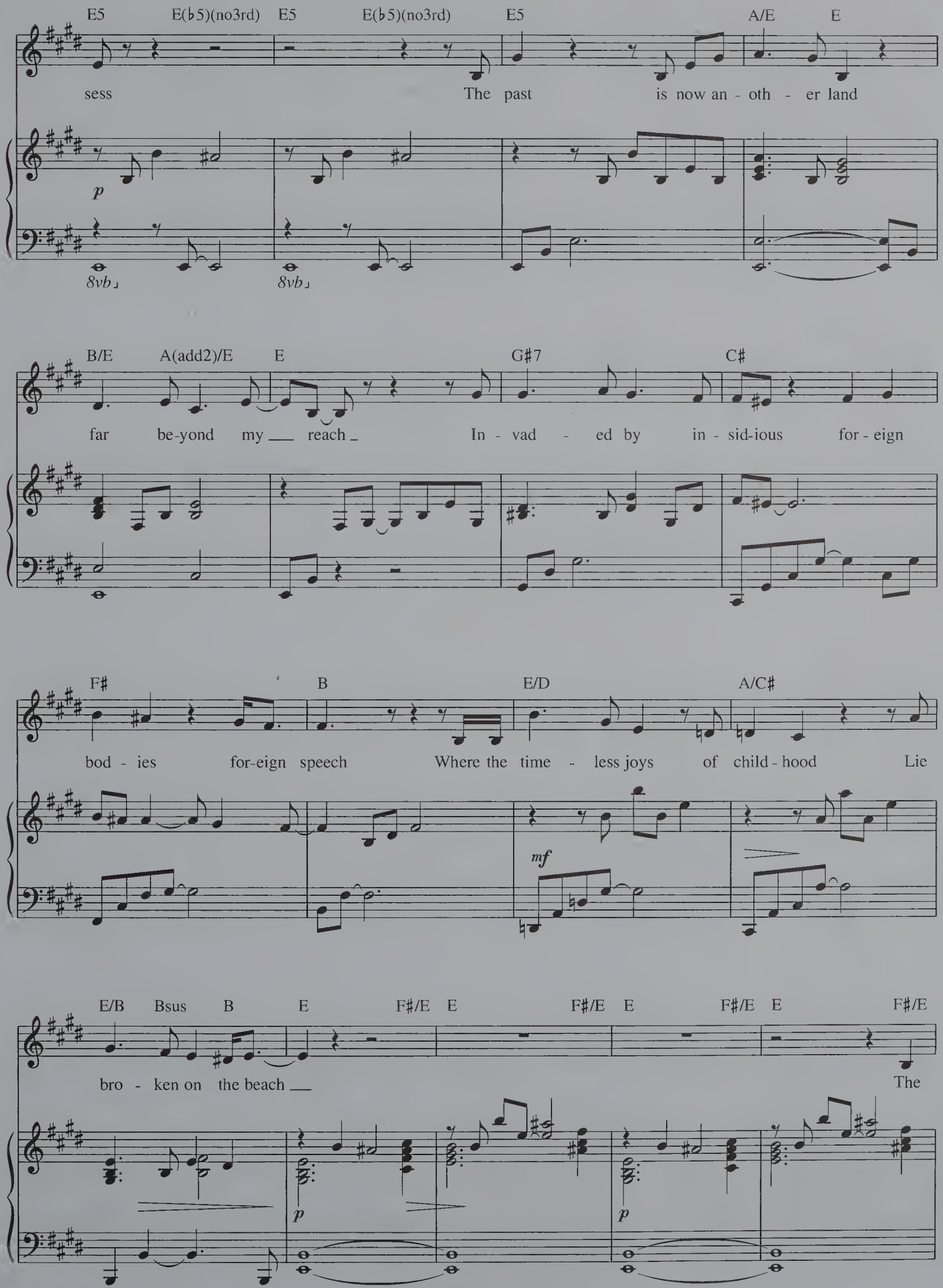
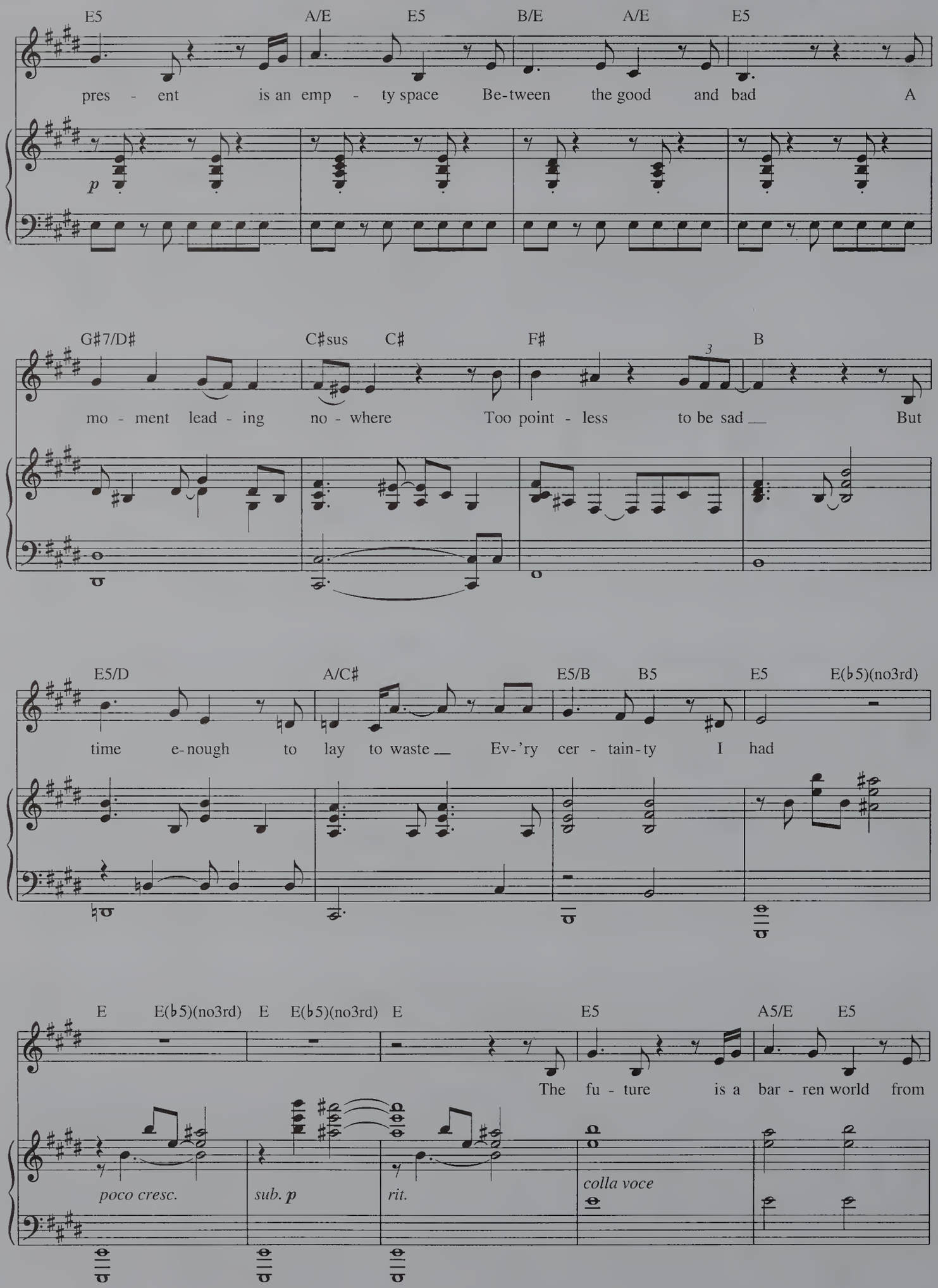
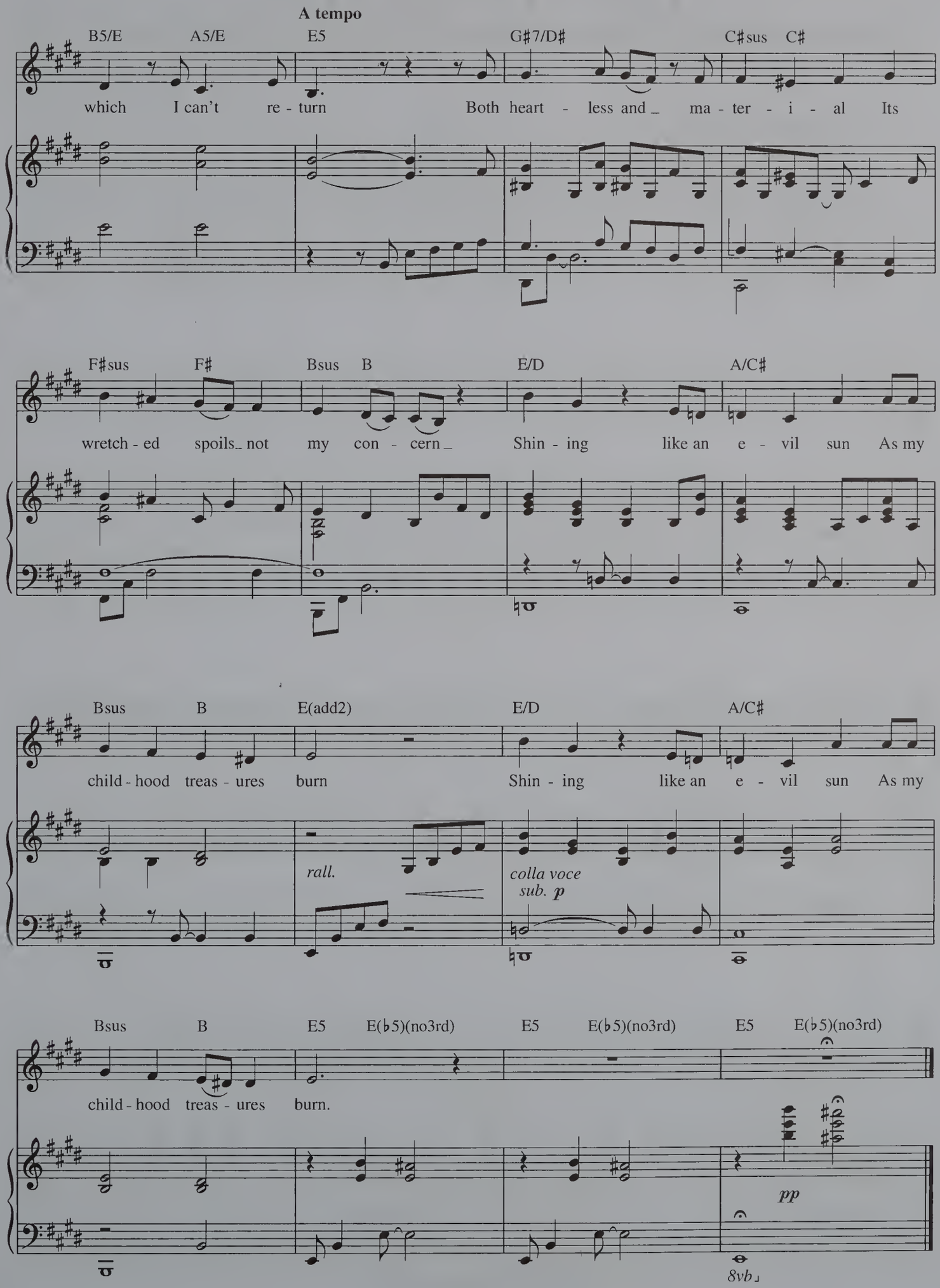

E5 E(♭5)(no3rd) E5 E(♭5)(no3rd) E5 A/E E
sess The past is now an - oth - er land
p
8vb 8vb
B/E A(add2)/E E G♯7 C♯
far be-yond my reach In - vad - ed by in - sid-ious for - eign
F♯ B E/D A/C♯
bod - ies for-eign speech Where the time - less joys of child - hood Lie
mf
E/B Bsus B E F♯/E E F♯/E E F♯/E E F♯/E
bro - ken on the beach The
p p

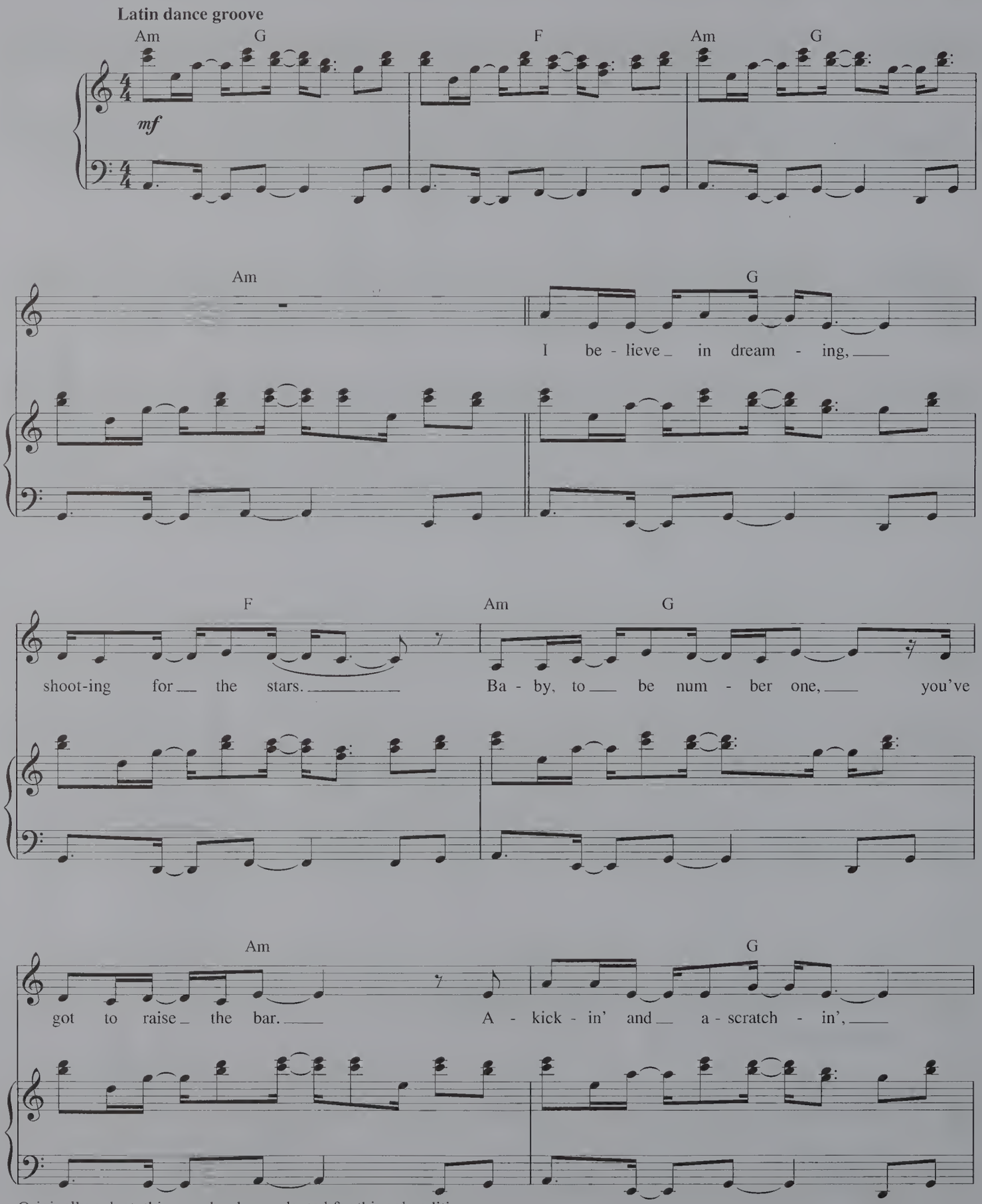

E5 A/E E5 B/E A/E E5
pres - ent is an emp - ty space Be-tween the good and bad A
p
G♯7/D♯ C♯sus C♯ F♯ B
3
mo - ment lead - ing no - where Too point - less to be sad __ But
E5/D A/C♯ E5/B B5 E5 E(♭5)(no3rd)
time e-nough to lay to waste __ Ev-'ry cer - tain-ty I had
E E(♭5)(no3rd) E E(♭5)(no3rd) E E5 A5/E E5
The fu - ture is a bar - ren world from
poco cresc.
sub. p
rit.
colla voce


A tempo
B5/E A5/E E5 G♯7/D♯ C♯sus C♯
which I can't re - turn Both heart - less and_ ma - ter - i - al Its
F♯sus F♯ Bsus B E/D A/C♯
wretch - ed spoils_ not my con - cern_ Shin - ing like an e - vil sun As my
Bsus B E(add2) E/D A/C♯
child - hood treas - ures burn Shin - ing like an e - vil sun As my
rall.
colla voce
sub. p
Bsus B E5 E(♭5)(no3rd) E5 E(♭5)(no3rd) E5 E(♭5)(no3rd)
child - hood treas - ures burn.
pp
8vb

BOP TO THE TOP

from the Disney Channel Original Movie *High School Musical*

Words and Music by Randy Petersen
and Kevin Quinn


Latin dance groove
Am G F Am G
mf
Am G
I be - lieve in dream - ing,
F Am G
shoot-ing for the stars.
Ba - by, to be num - ber one, you've
Am G
got to raise the bar.
A - kick - in' and a - scratch - in',

Originally a duet, this song has been adapted for this solo edition.

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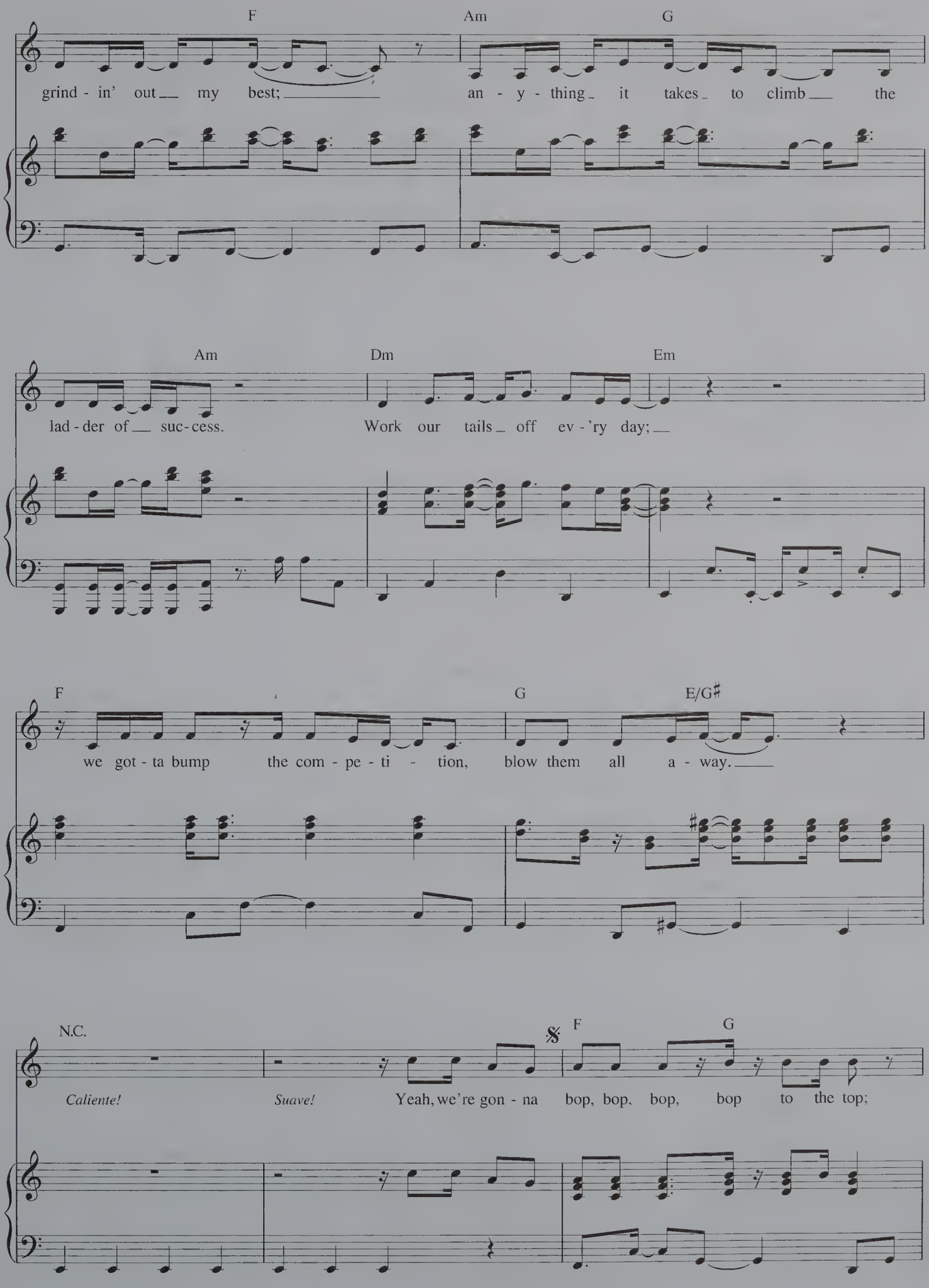
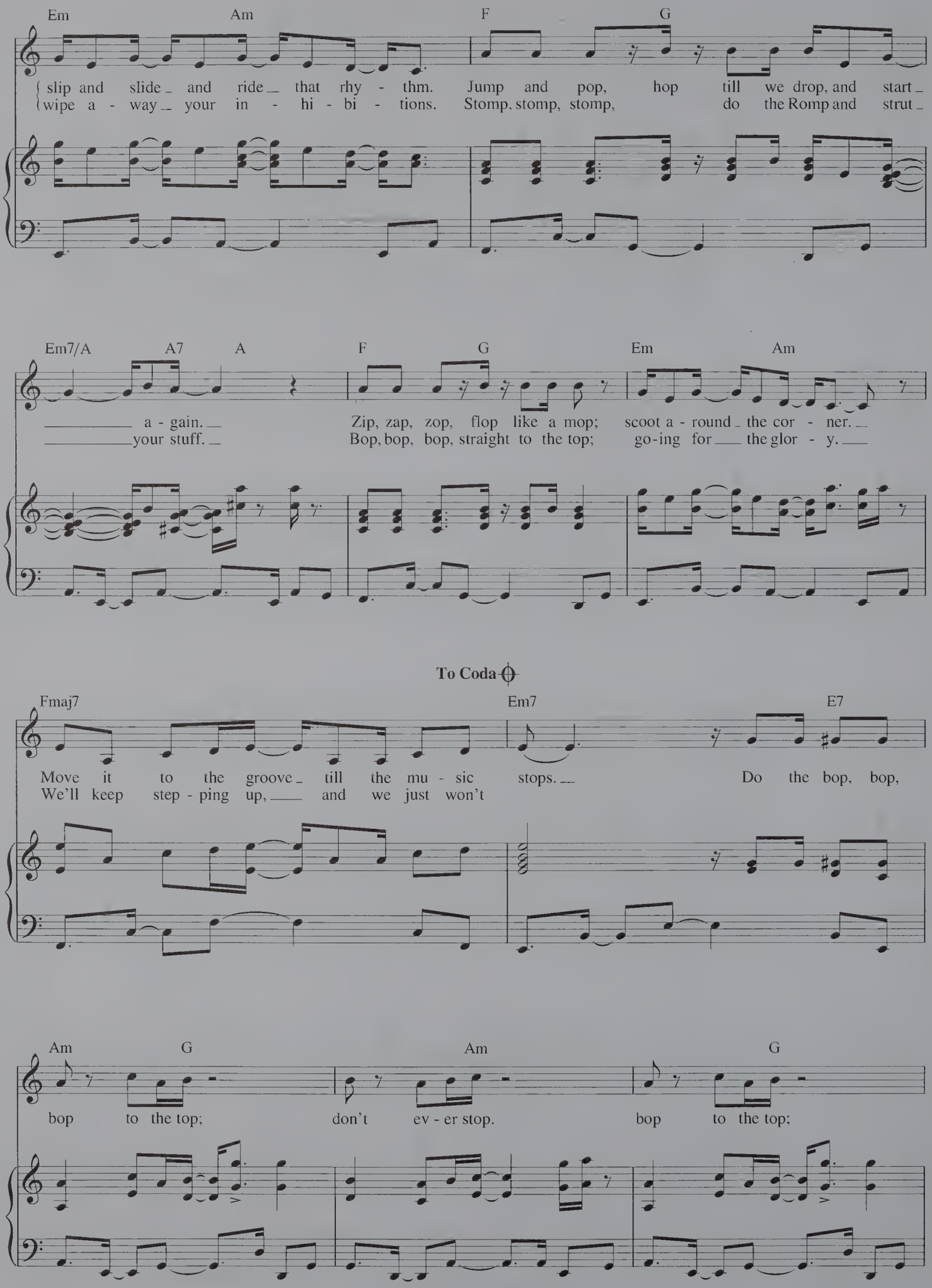
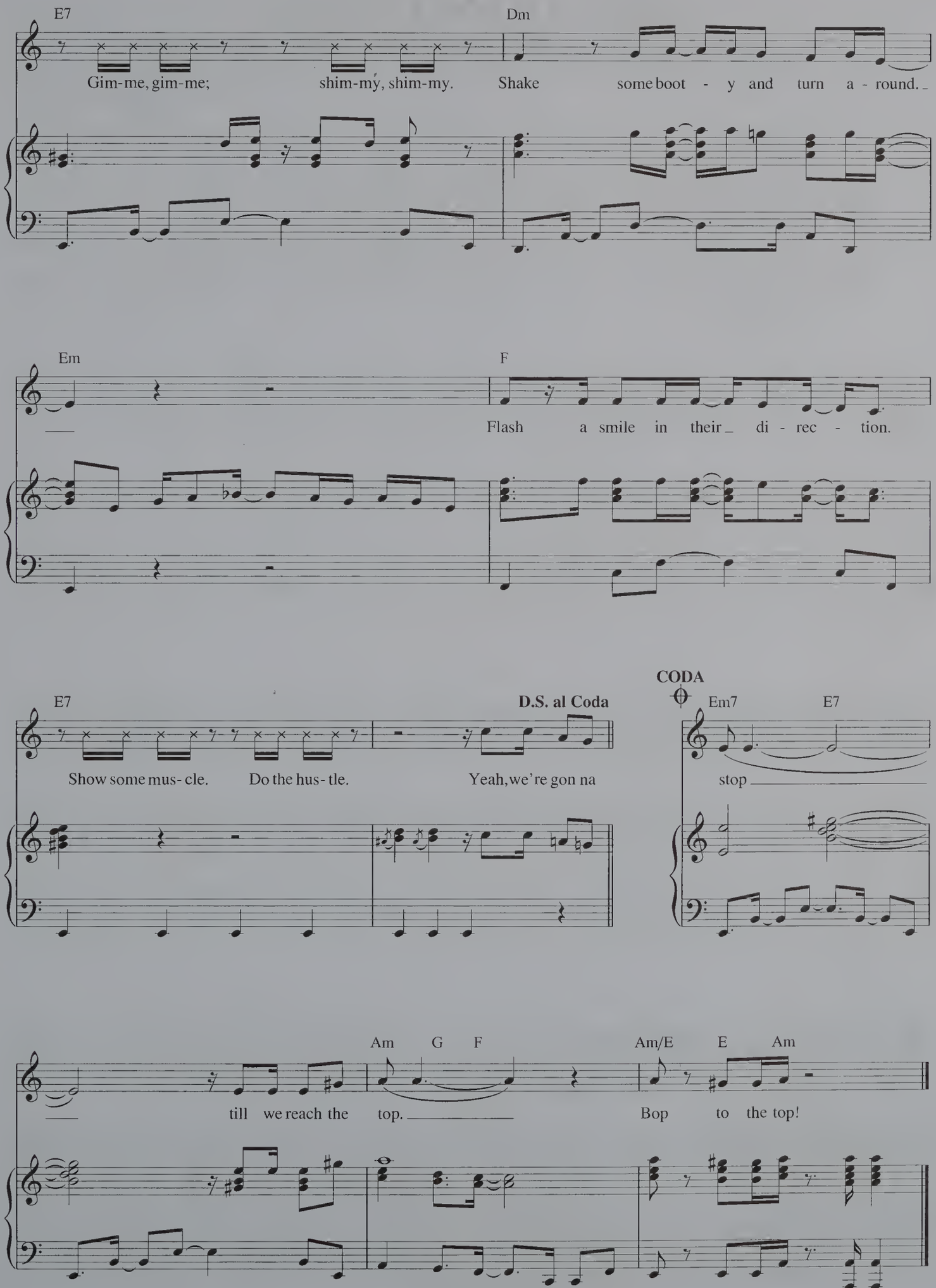

F
Am
G
grind - in' out my best; an - y - thing it takes to climb the
Am
Dm
Em
lad - der of suc - cess. Work our tails off ev - 'ry day;
F
G
E/G♯
we got - ta bump the com - pe - ti - tion, blow them all a - way.
N.C.
F
G
Caliente!
Suave!
Yeah, we're gon - na bop, bop, bop, bop to the top;

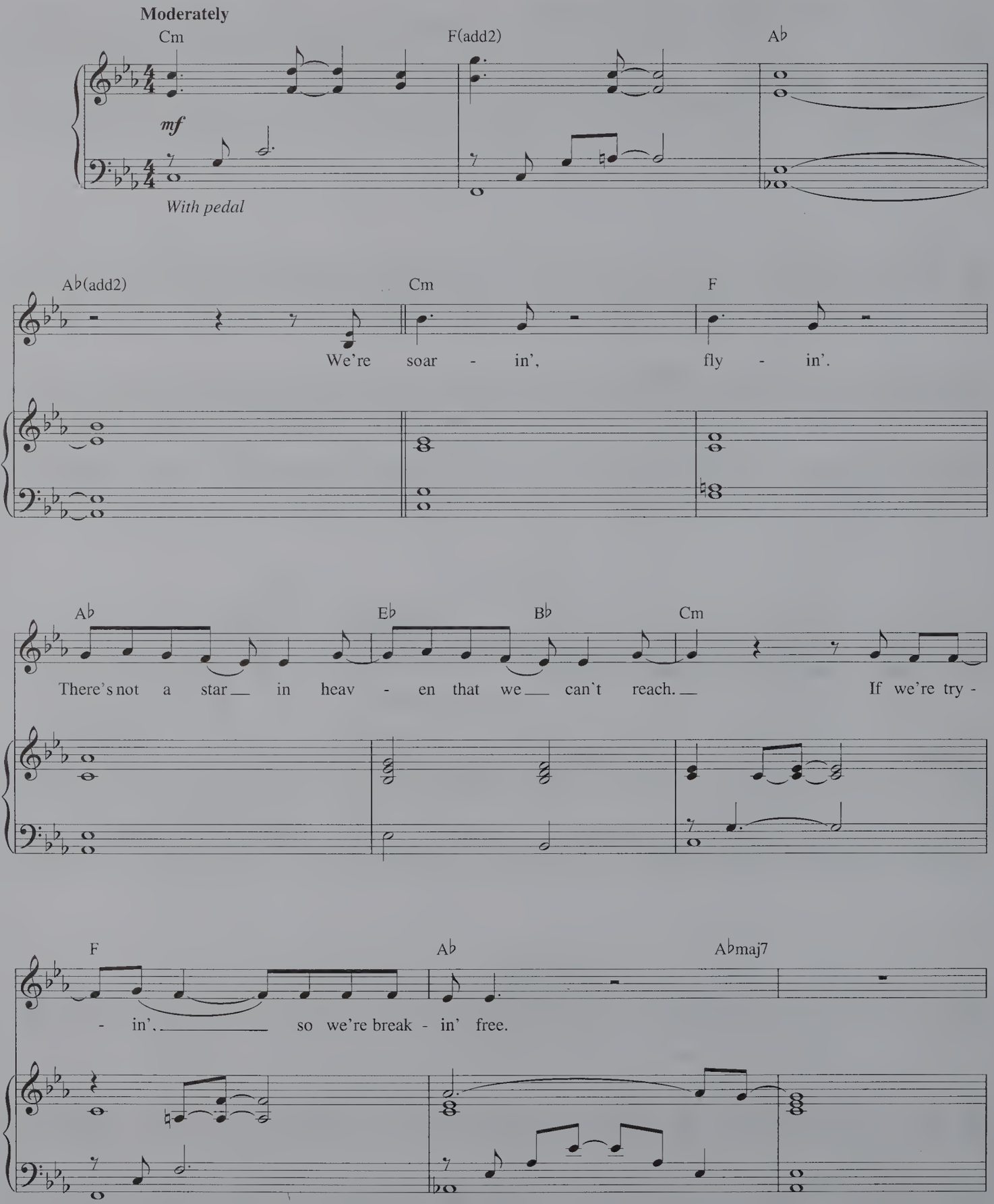

Em
Am
F
G
slip and slide and ride that rhy - thm. Jump and pop, hop till we drop, and start
wipe a - way your in - hi - bi - tions. Stomp, stomp, stomp, do the Romp and strut
Em7/A
A7
A
F
G
Em
Am
a - gain.
your stuff.
Zip, zap, zop, flop like a mop; scoot a - round the cor - ner.
Bop, bop, bop, straight to the top; go-ing for the glor - y.
To Coda
Fmaj7
Em7
E7
Move it to the groove till the mu - sic stops.
We'll keep step - ping up, and we just won't
Do the bop, bop,
Am
G
Am
G
bop to the top;
don't ev - er stop.
bop to the top;


E7
Dm
Gim-me, gim-me; shim-my, shim-my. Shake some boot - y and turn a - round.
Em
F
Flash a smile in their di - rec - tion.
E7
D.S. al Coda
Show some mus- cle. Do the hus- tle. Yeah, we're gon na
CODA
Em7
E7
stop
Am
G
F
Am/E
E
Am
till we reach the top.
Bop to the top!

BREAKING FREE

from the Disney Channel Original Movie *High School Musical*

Words and Music by
JAMIE HOUSTON



Originally a duet, this song has been adapted for this solo edition.

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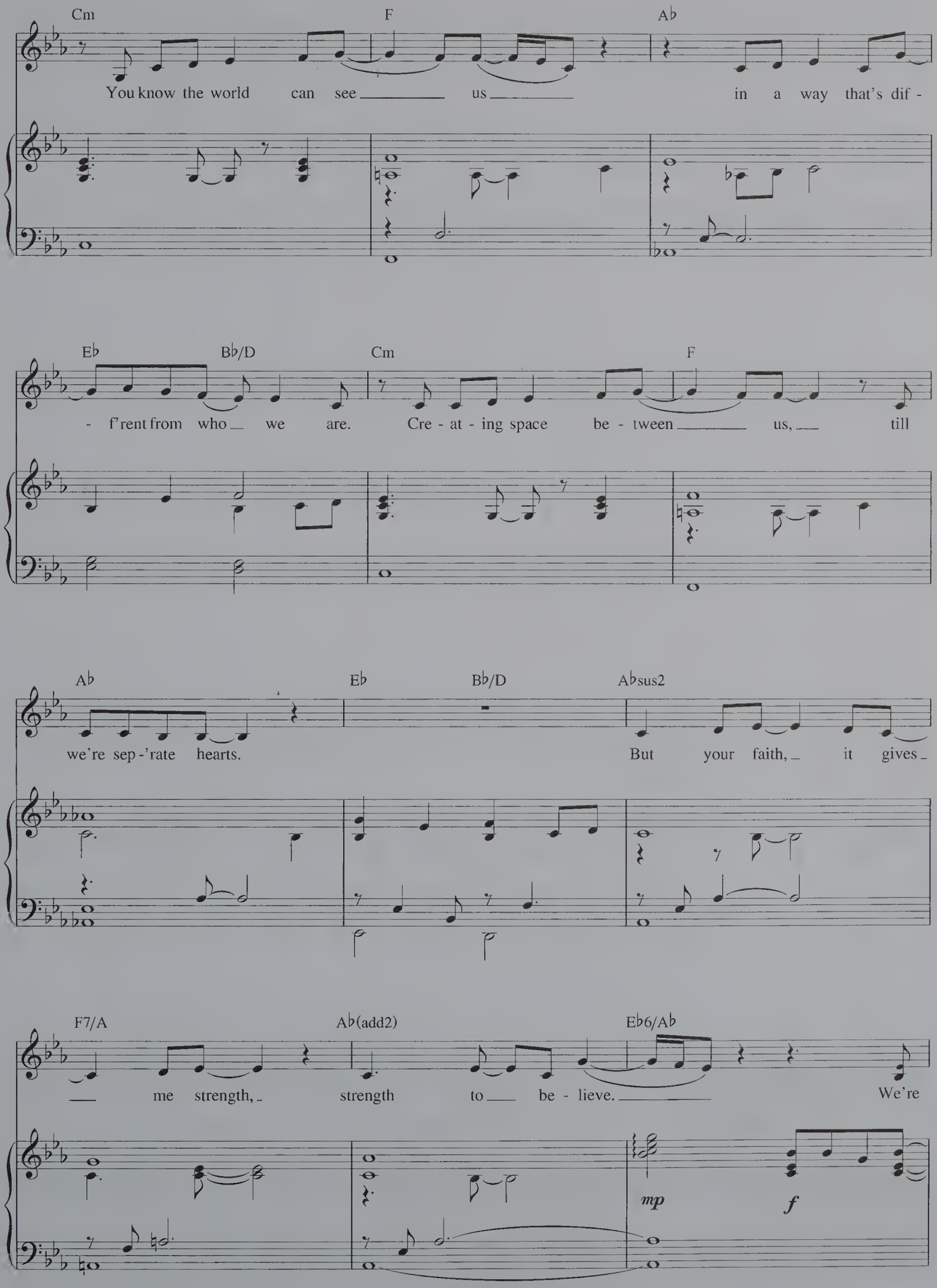
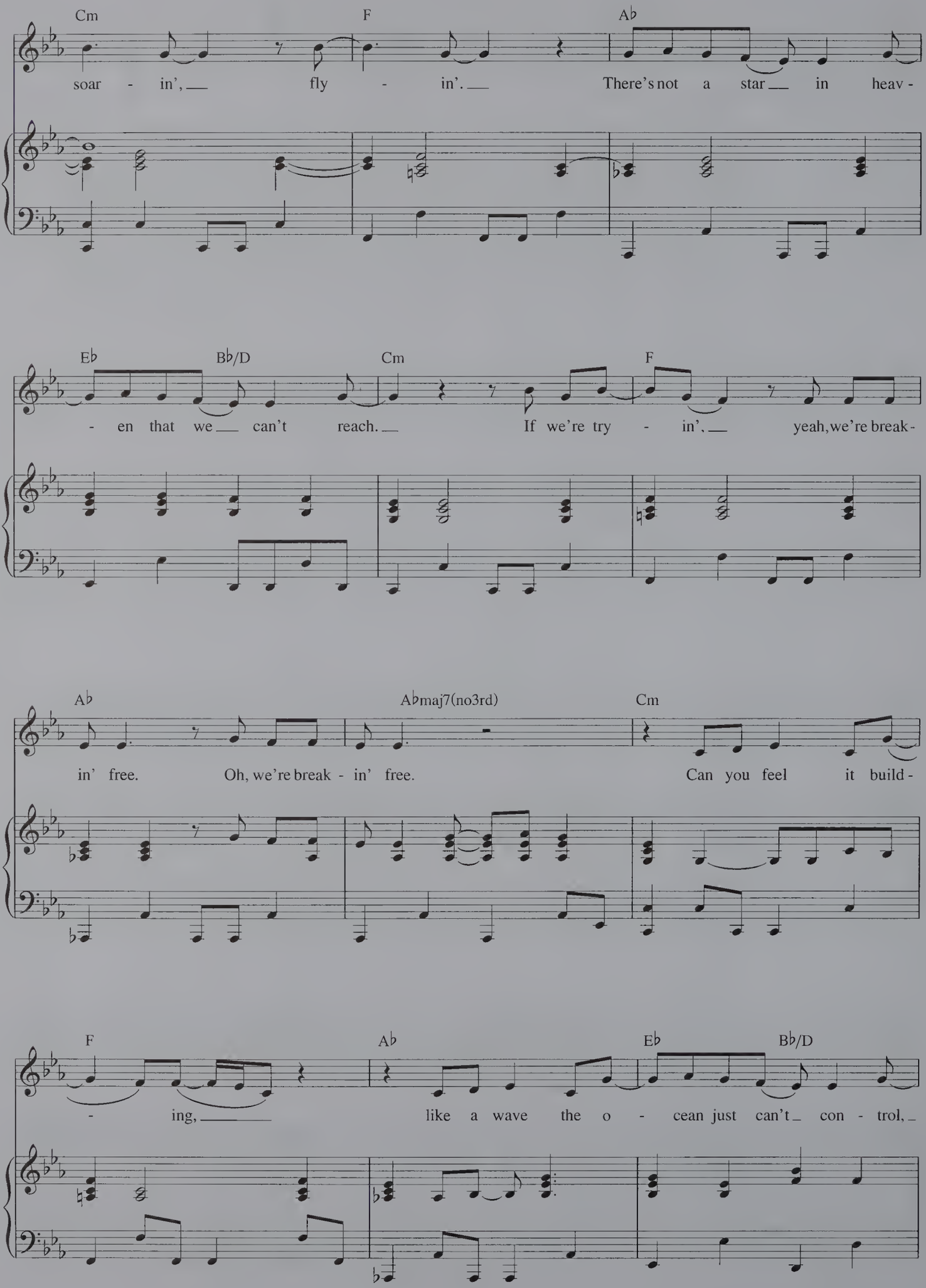
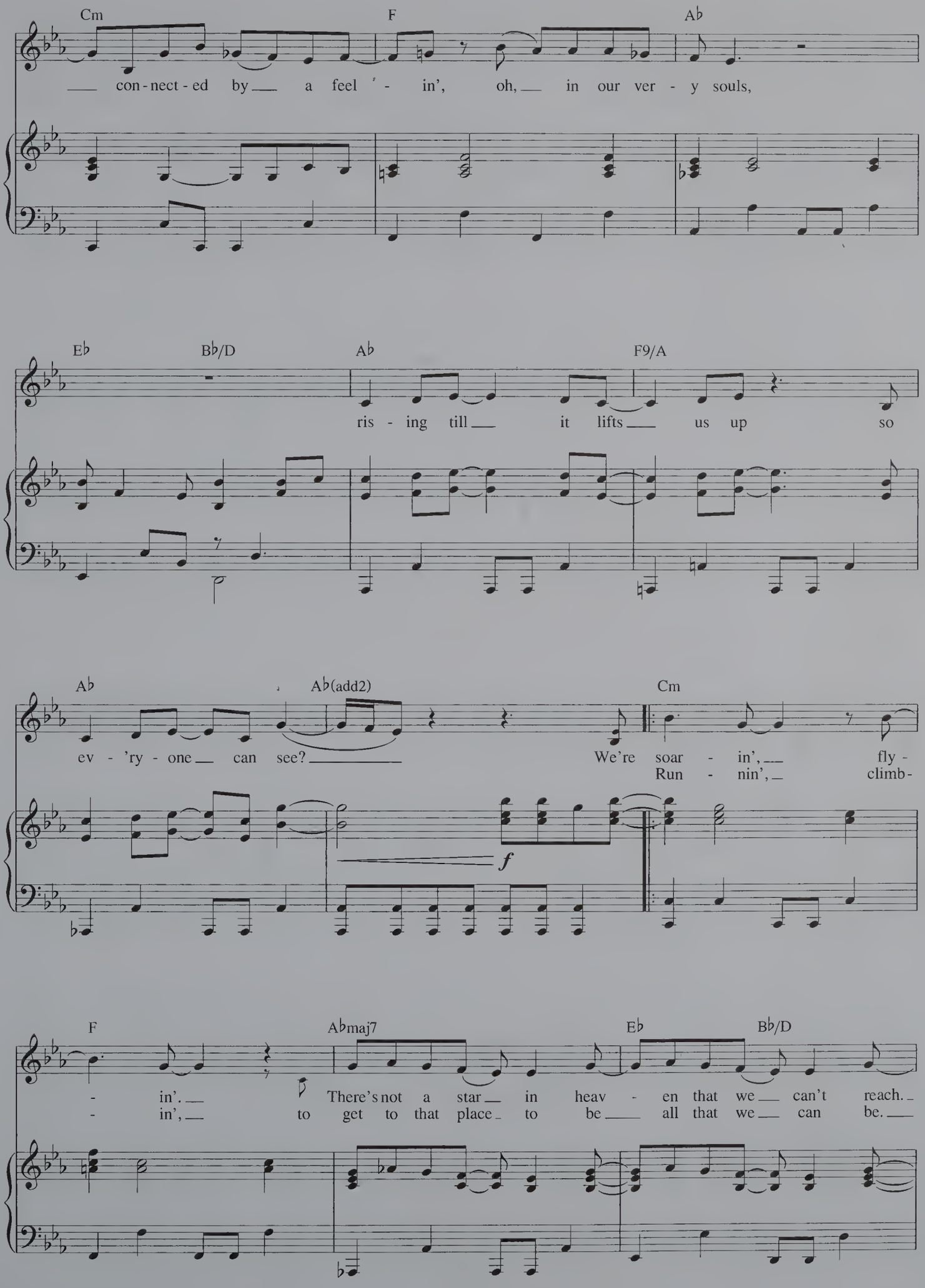
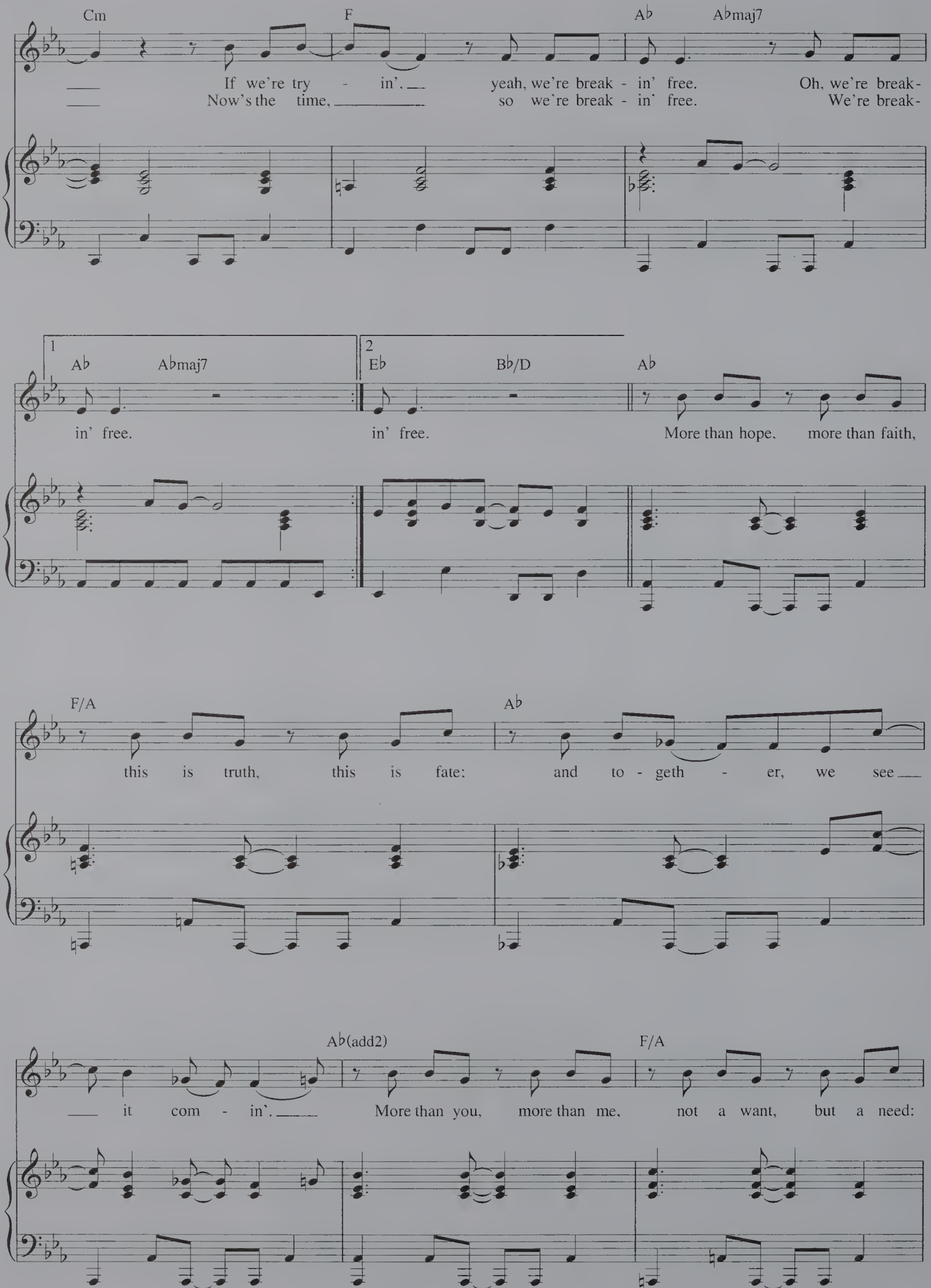
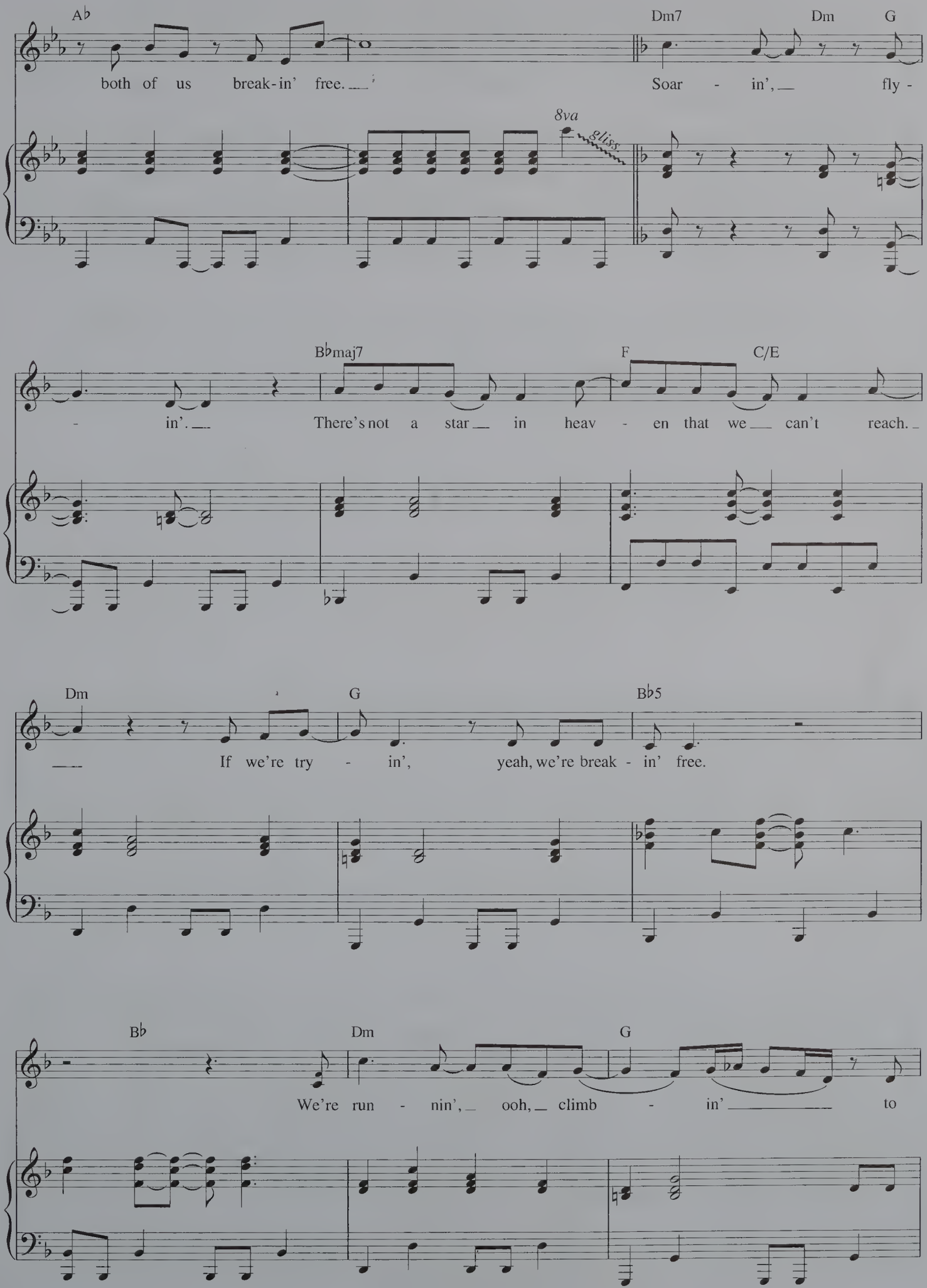
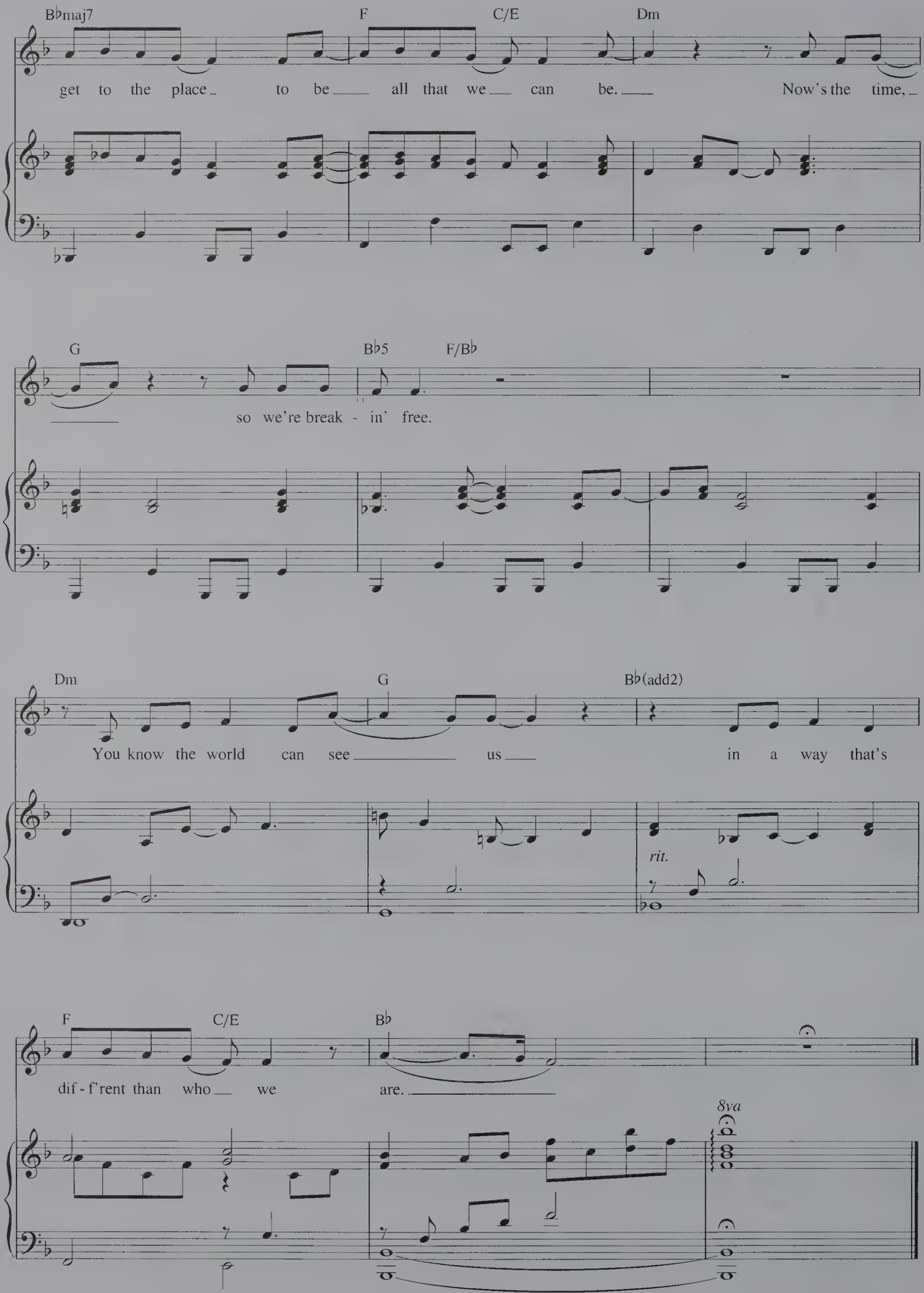

Cm
F
Ab
You know the world can see us in a way that's dif -
Eb
Bb/D
Cm
F
- f'rent from who we are. Cre - at - ing space be - tween us, till
Ab
Eb
Bb/D
Absus2
we're sep -'rate hearts. But your faith, it gives
F7/A
Ab(add2)
Eb6/Ab
me strength, strength to be - lieve. We're
mp
f


Cm F A♭
soar - in', fly - in'. There's not a star in heav -
E♭ B♭/D Cm F
- en that we can't reach. If we're try - in', yeah, we're break -
A♭ A♭maj7(no3rd) Cm
in' free. Oh, we're break - in' free. Can you feel it build -
F A♭ E♭ B♭/D
- ing, like a wave the o - cean just can't con - trol,


Cm
F
Ab
con - nect - ed by a feel ' - in', oh, in our ver - y souls,
Eb
Bb/D
Ab
F9/A
ris - ing till it lifts us up so
Ab
Ab(add2)
Cm
ev - 'ry - one can see?
We're soar - in', fly -
Run - nin', climb -
f
F
Abmaj7
Eb
Bb/D
- in'.
- in',
There's not a star in heav - en that we can't reach.
to get to that place to be all that we can be.


Cm
F
A♭
A♭maj7
If we're try - in'. yeah, we're break - in' free. Oh, we're break-
Now's the time, so we're break - in' free. We're break-
1
2
A♭
A♭maj7
E♭
B♭/D
A♭
in' free.
in' free.
More than hope, more than faith,
F/A
A♭
this is truth, this is fate: and to - geth - er, we see
A♭(add2)
F/A
it com - in'.
More than you, more than me, not a want, but a need:

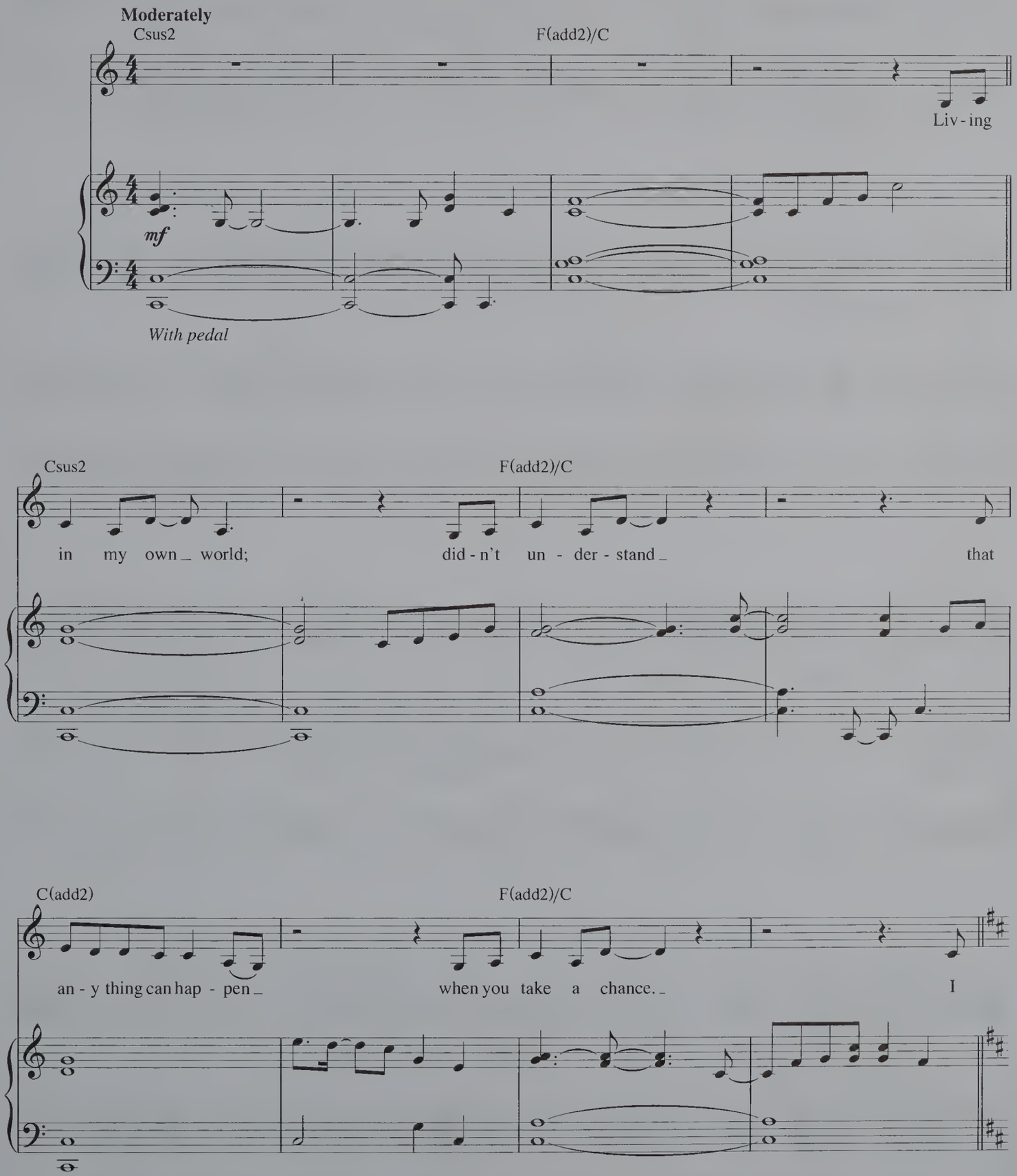

A♭
Dm7
Dm
G
both of us break-in' free.
Soar - in', fly -
8va
gliss.
B♭maj7
F
C/E
- in'.
There's not a star in heav - en that we can't reach.
Dm
G
B♭5
If we're try - in', yeah, we're break - in' free.
B♭
Dm
G
We're run - nin', ooh, climb - in' to


B♭maj7
F
C/E
Dm
get to the place to be all that we can be. Now's the time,
G
B♭5
F/B♭
so we're break - in' free.
Dm
G
B♭(add2)
You know the world can see us in a way that's
rit.
F
C/E
B♭
dif - f'rent than who we are.
8va

START OF SOMETHING NEW

from the Disney Channel Original Movie *High School Musical*

Words and Music by Matthew Gerrard
and Robbie Nevil



Originally a duet, this song has been adapted for this solo edition.

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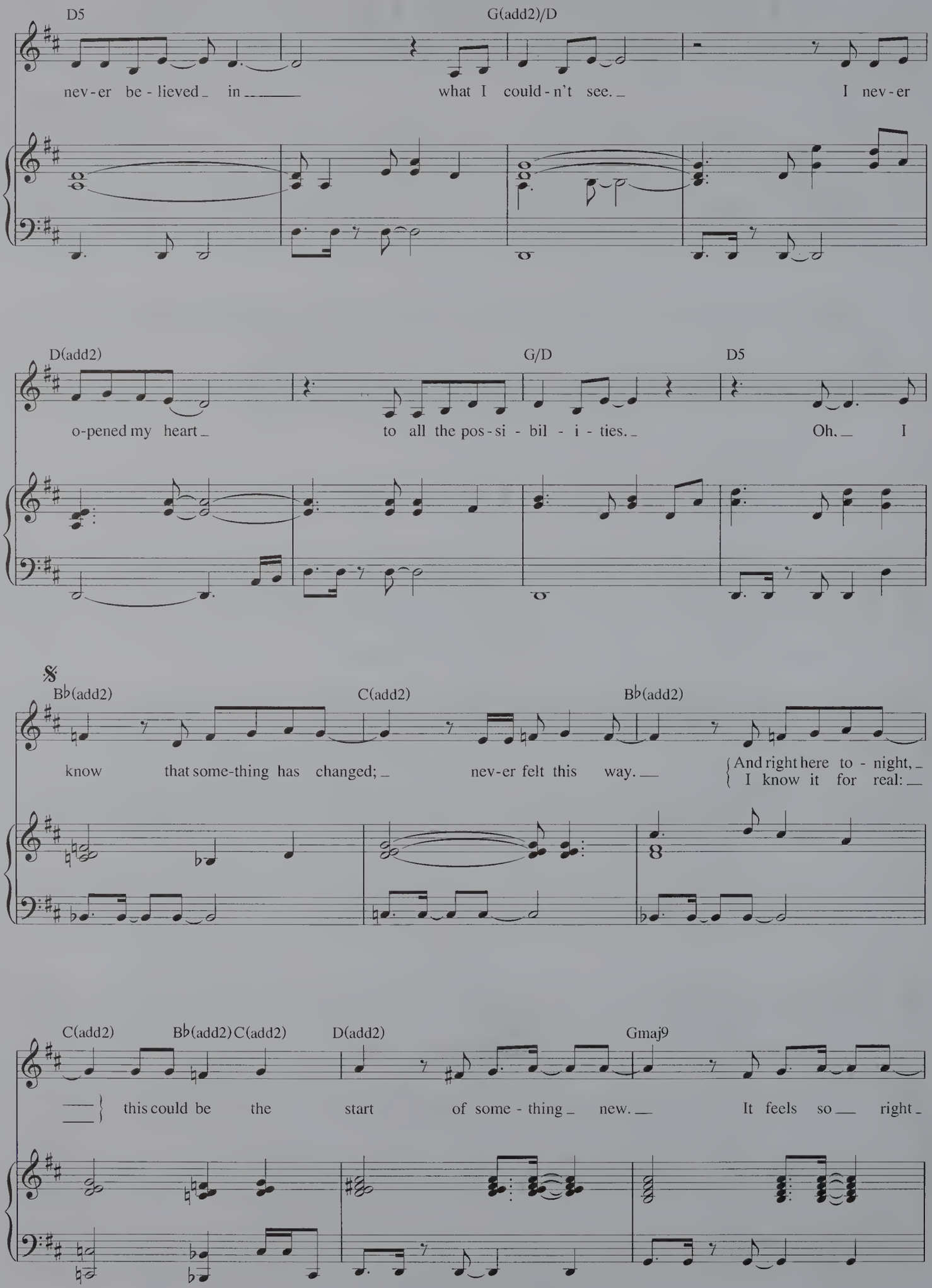
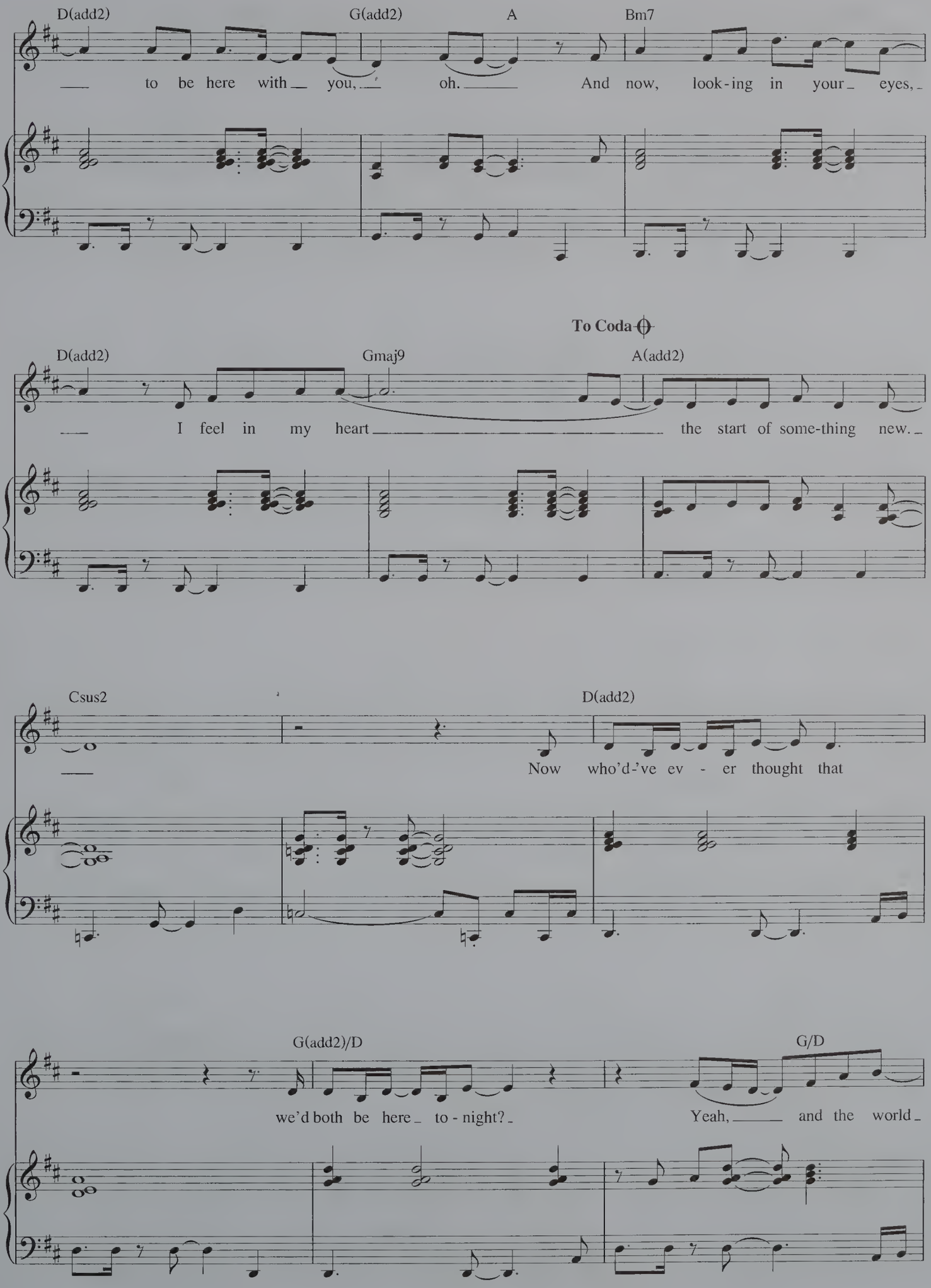
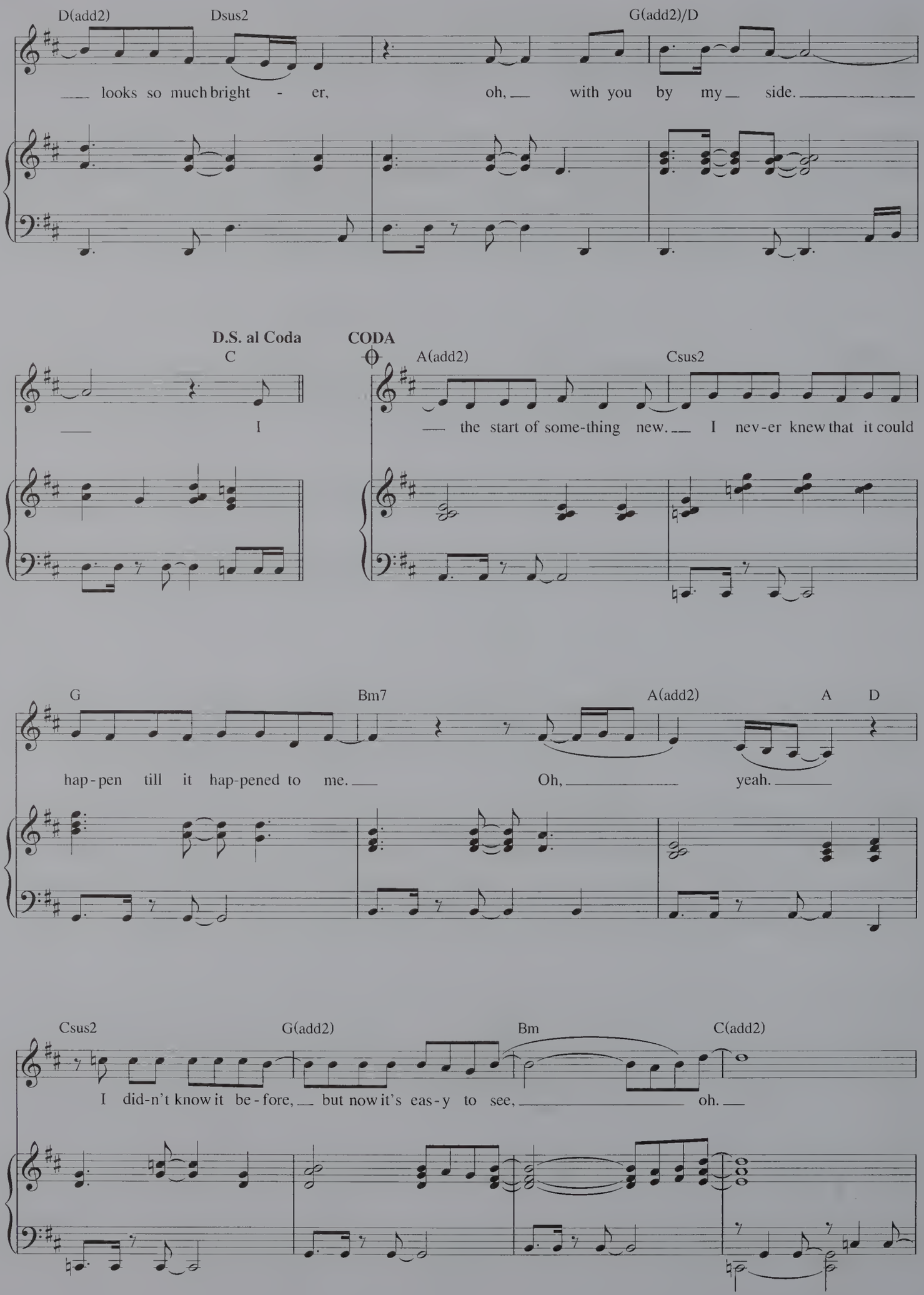
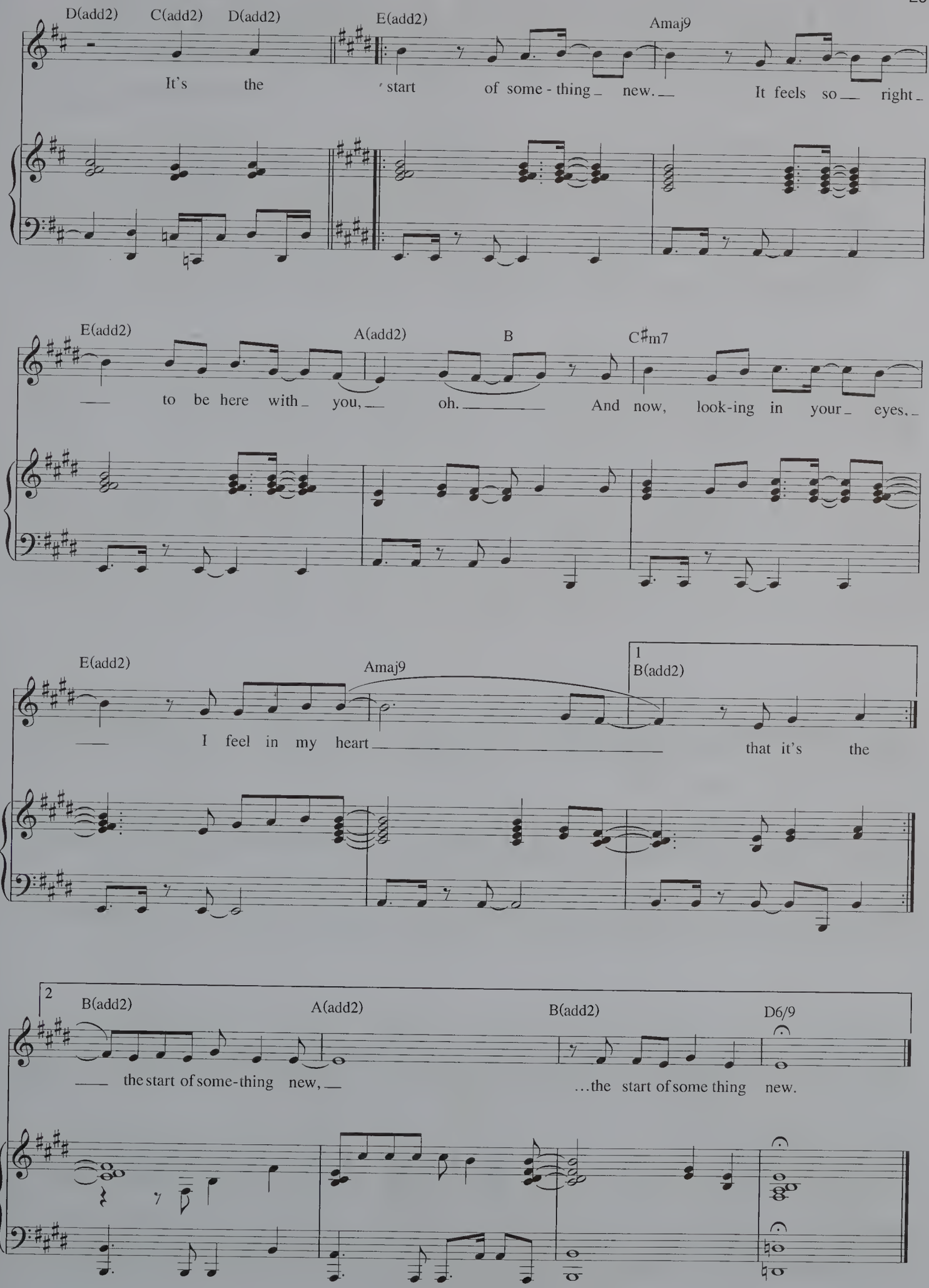

D5
G(add2)/D
nev-er be-lieved_ in_____ what I could-n't see._ I nev-er
D(add2)
G/D
D5
o-pened my heart_ to all the pos-si-bil-i-ties._ Oh,_ I
𝄋
B♭(add2)
C(add2)
B♭(add2)
know that some-thing has changed;_ nev-er felt this way.__
And right here to-night,_
I know it for real:__
C(add2)
B♭(add2) C(add2)
D(add2)
Gmaj9
this could be the start of some-thing_ new.__ It feels so__ right_


D(add2)
G(add2)
A
Bm7
to be here with you, oh. And now, look-ing in your eyes,
To Coda
D(add2)
Gmaj9
A(add2)
I feel in my heart the start of some-thing new.
Csus2
D(add2)
Now who'd've ev - er thought that
G(add2)/D
G/D
we'd both be here to - night?
Yeah, and the world

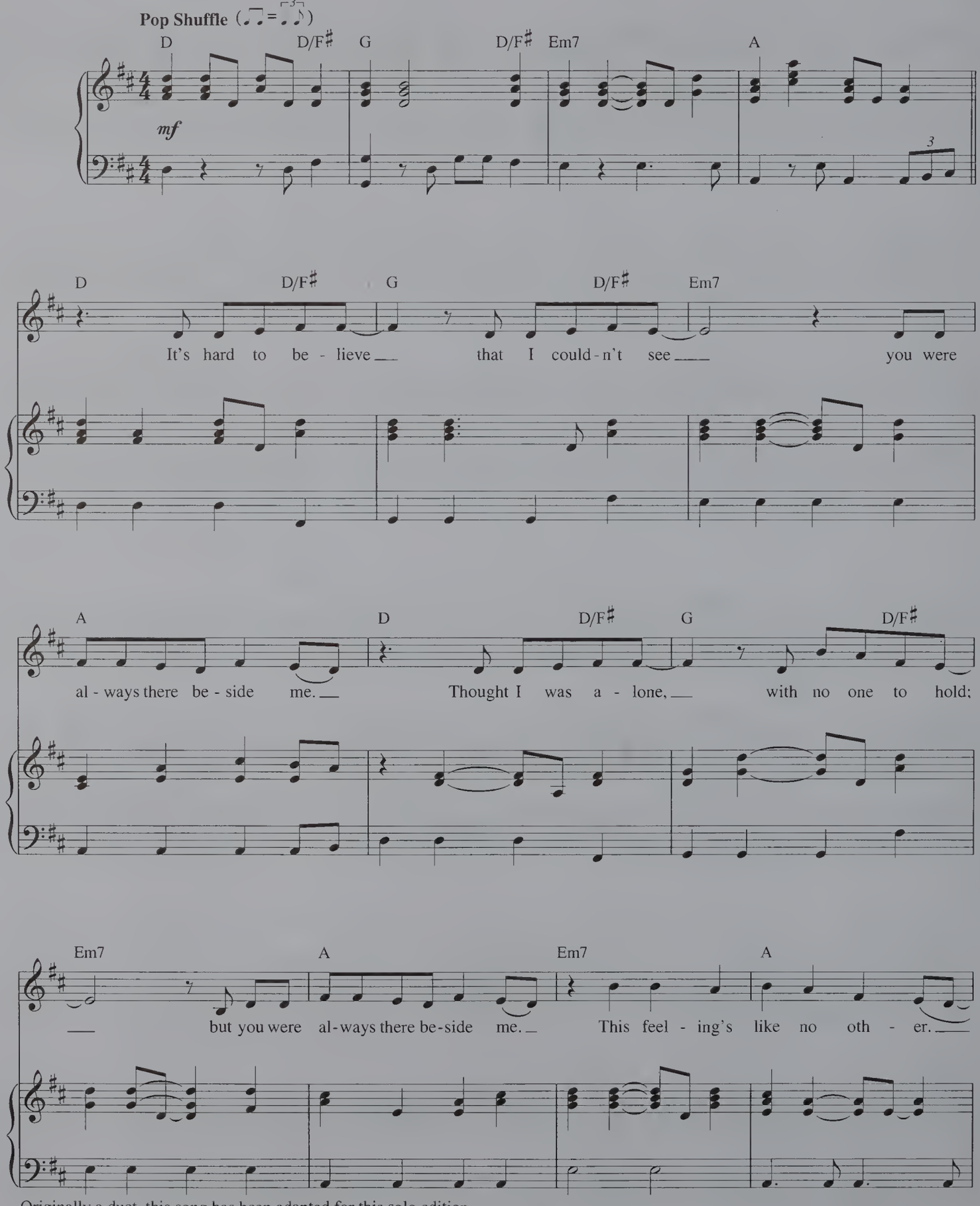

D(add2)
Dsus2
G(add2)/D
looks so much bright - er, oh, with you by my side.
D.S. al Coda
C
I
CODA
A(add2)
Csus2
the start of some-thing new. I nev-er knew that it could
G
Bm7
A(add2)
A
D
hap-pen till it hap-pened to me. Oh, yeah.
Csus2
G(add2)
Bm
C(add2)
I did-n't know it be-fore, but now it's eas-y to see, oh.


D(add2) C(add2) D(add2) E(add2) Amaj9
It's the start of some - thing_ new.__ It feels so__ right_
E(add2) A(add2) B C♯m7
__ to be here with_ you,__ oh.____ And now, look-ing in your_ eyes,_
E(add2) Amaj9 1 B(add2)
__ I feel in my heart____ that it's the
2 B(add2) A(add2) B(add2) D6/9
__ the start of some-thing new,__ ...the start of some thing new.

WHAT I'VE BEEN LOOKING FOR

from the Disney Channel Original Movie *High School Musical*

Words and Music by Andy Dodd
and Adam Watts



Originally a duet, this song has been adapted for this solo edition.

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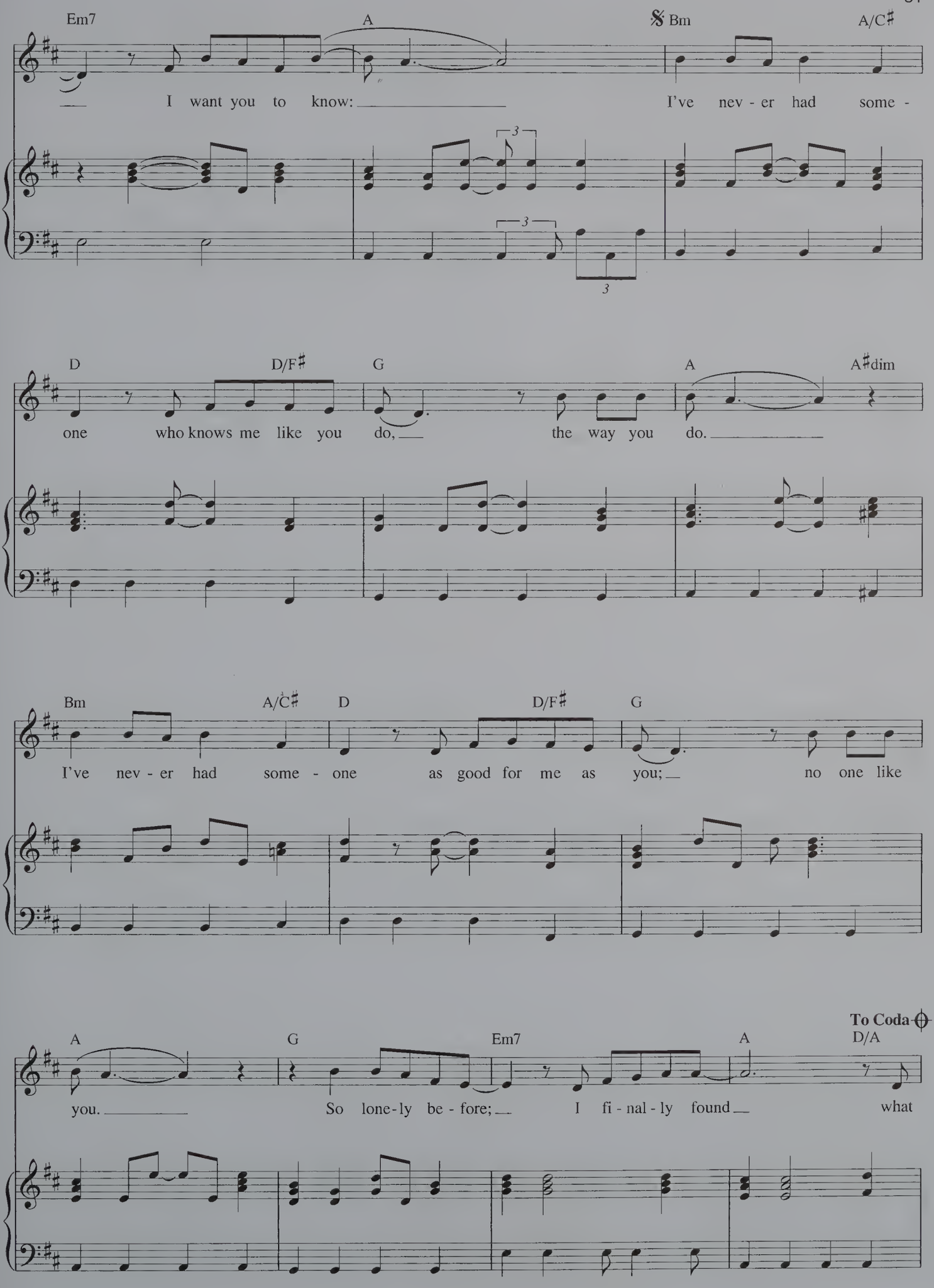
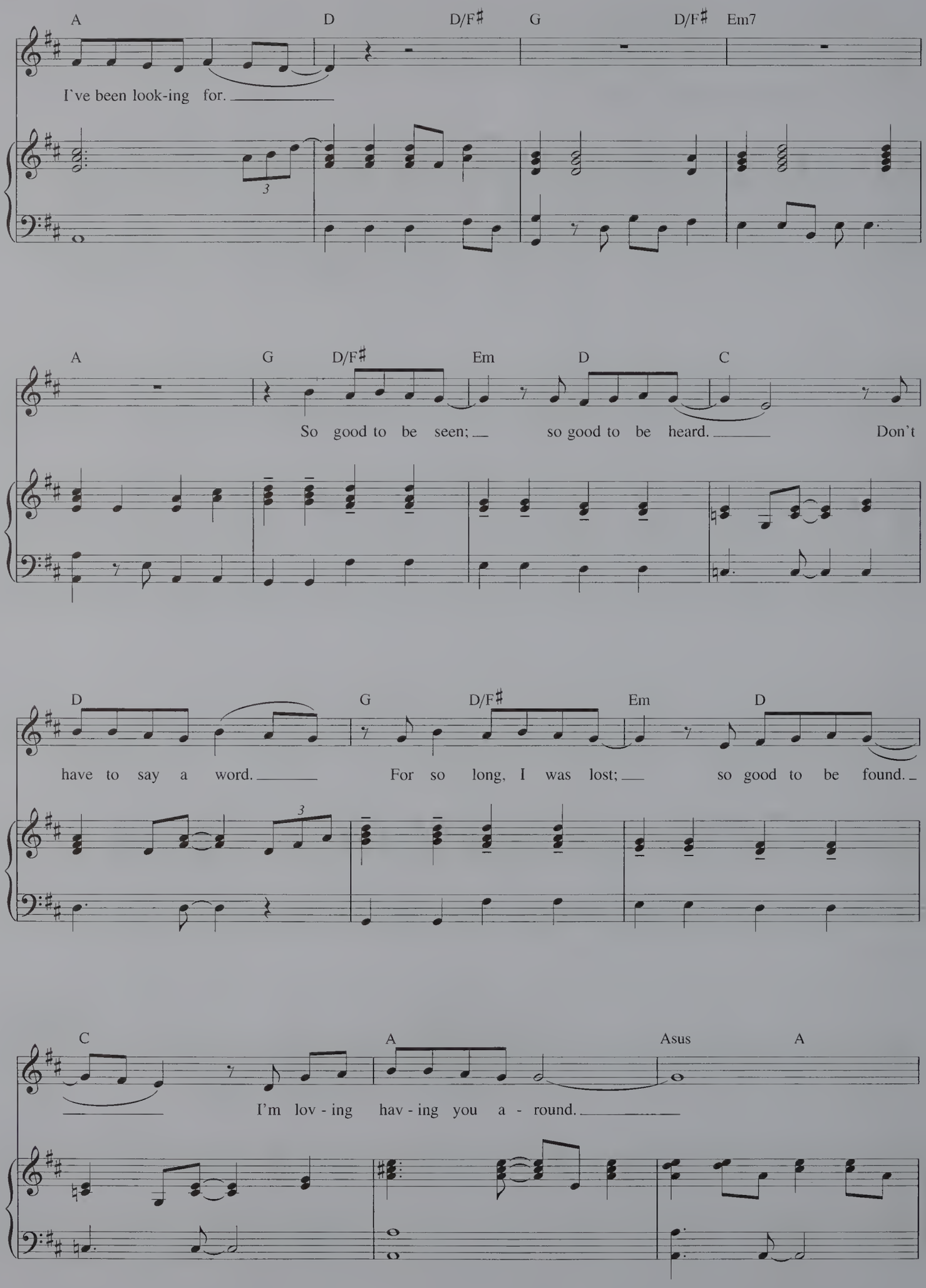
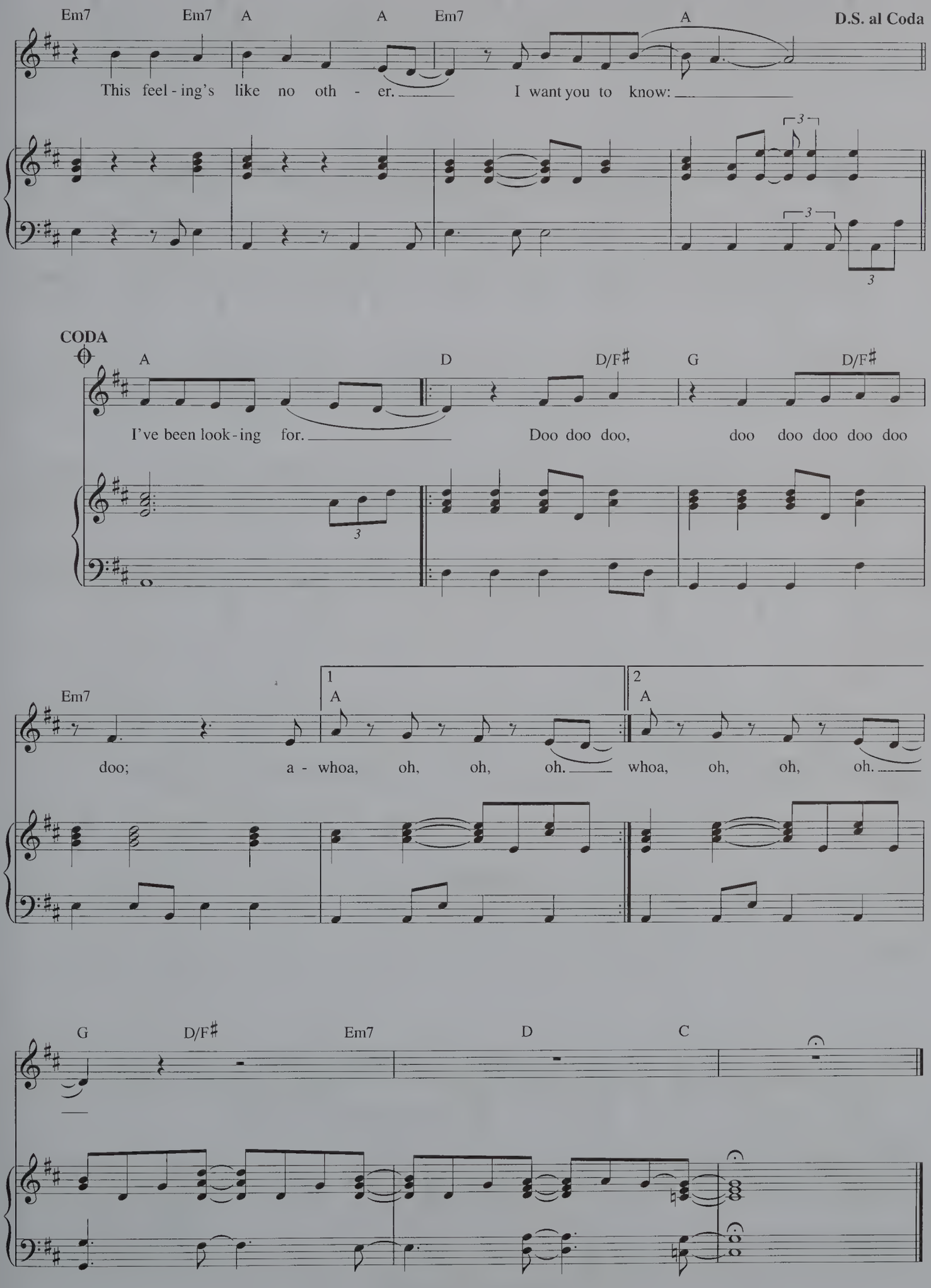

Em7
A
Bm
A/C♯
I want you to know:
I've nev - er had some -
D
D/F♯
G
A
A♯dim
one who knows me like you do,
the way you do.
Bm
A/C♯
D
D/F♯
G
I've nev - er had some - one as good for me as you;
no one like
To Coda
A
G
Em7
A
D/A
you.
So lone-ly be - fore;
I fi - nal - ly found
what

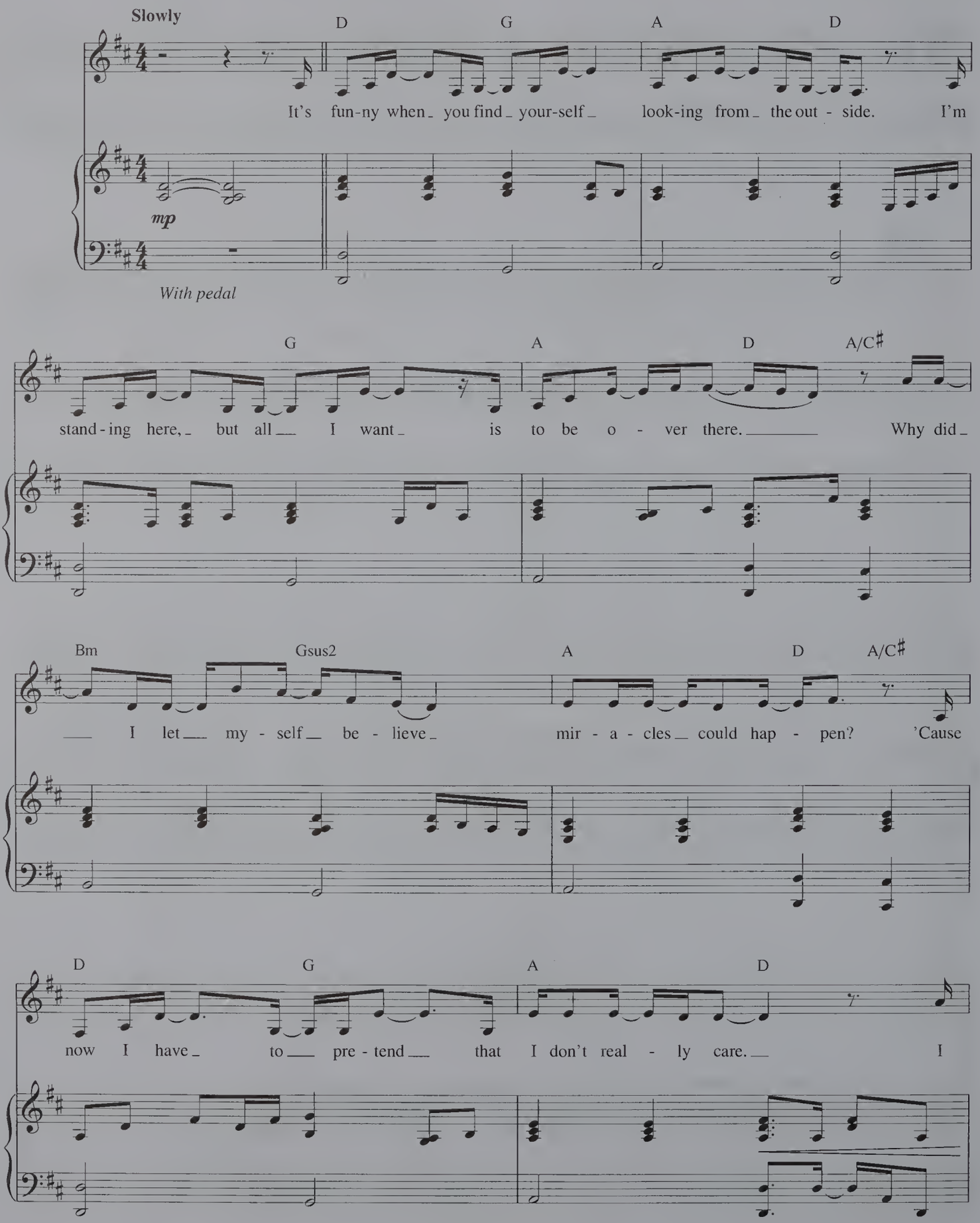

A D D/F♯ G D/F♯ Em7
I've been look-ing for.
A G D/F♯ Em D C
So good to be seen; so good to be heard. Don't
D G D/F♯ Em D
have to say a word. For so long, I was lost; so good to be found.
C A Asus A
I'm lov - ing hav - ing you a - round.


Em7 Em7 A A Em7 A
D.S. al Coda
This feel - ing's like no oth - er. I want you to know:
CODA
A D D/F♯ G D/F♯
I've been look - ing for. Doo doo doo, doo doo doo doo doo
Em7
1 A
2 A
doo; a - whoa, oh, oh, oh. whoa, oh, oh, oh.
G D/F♯ Em7 D C

WHEN THERE WAS ME AND YOU

from the Disney Channel Original Movie *High School Musical*

Words and Music by
Jamie Houston


Slowly
D G A D
It's fun-ny when you find your-self look-ing from the out - side. I'm
mp
With pedal
G A D A/C♯
stand - ing here, but all I want is to be o - ver there. Why did
Bm Gsus2 A D A/C♯
I let my - self be - lieve mir - a - cles could hap - pen? 'Cause
D G A D
now I have to pre - tend that I don't real - ly care. I

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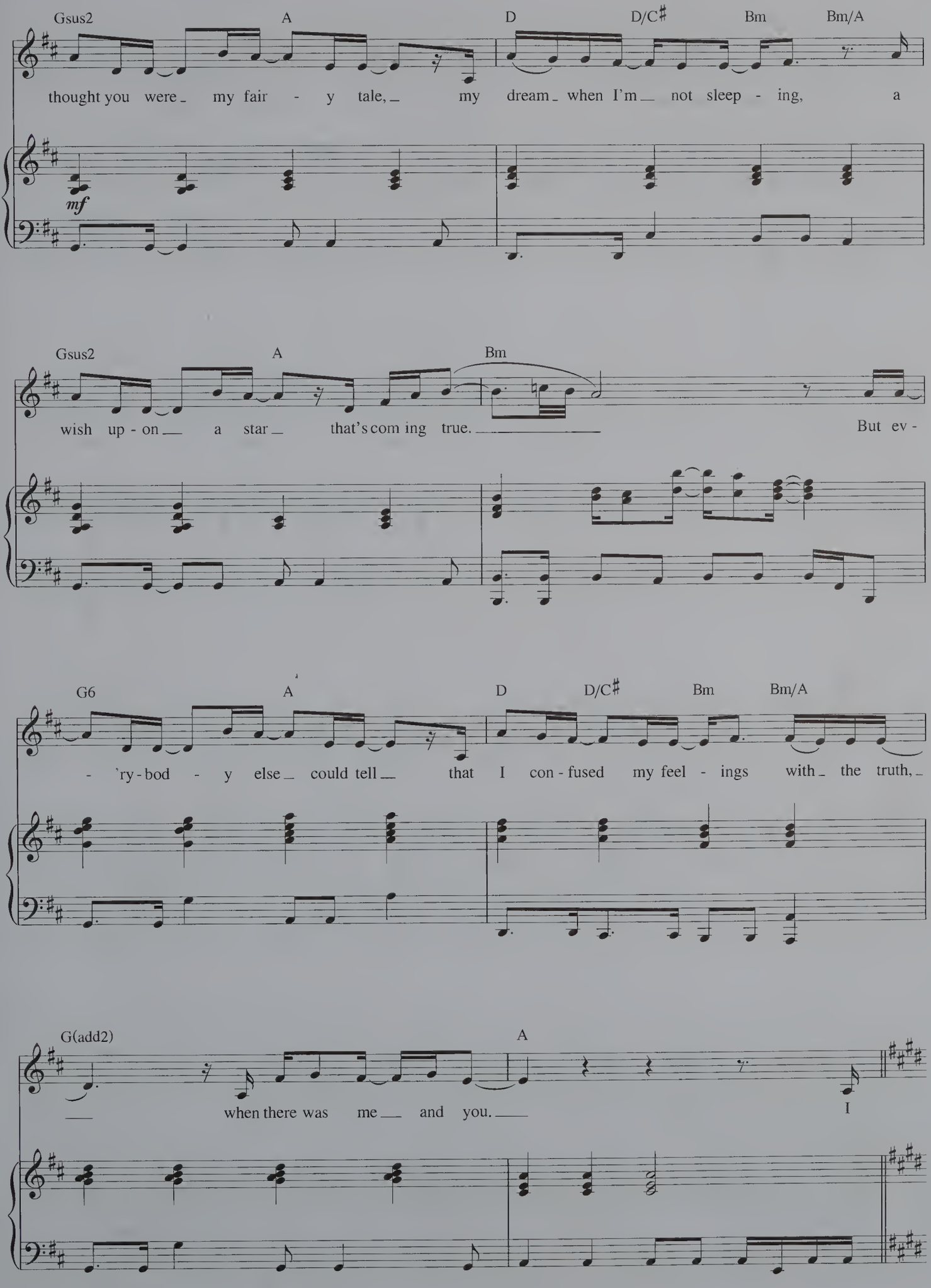
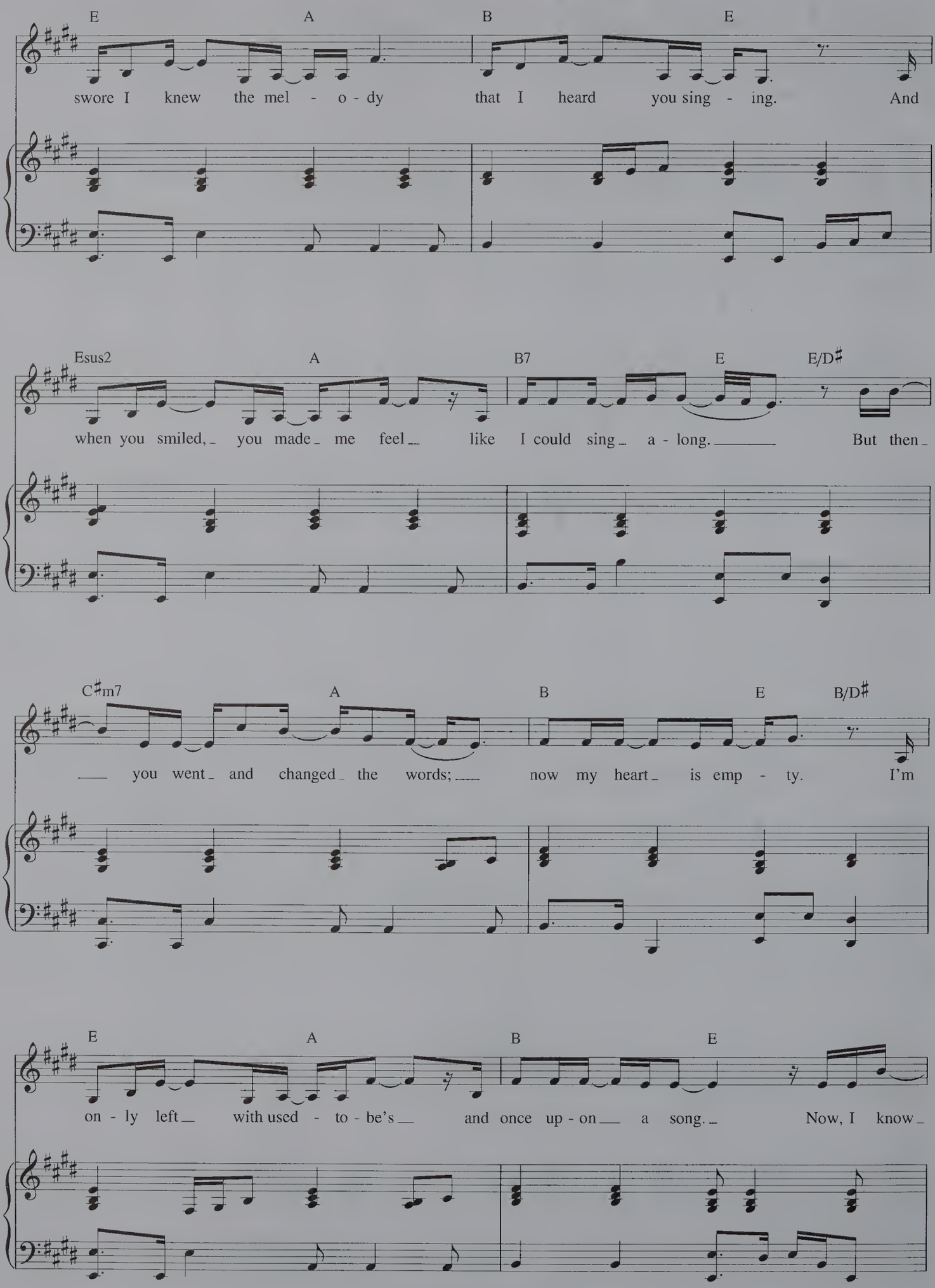
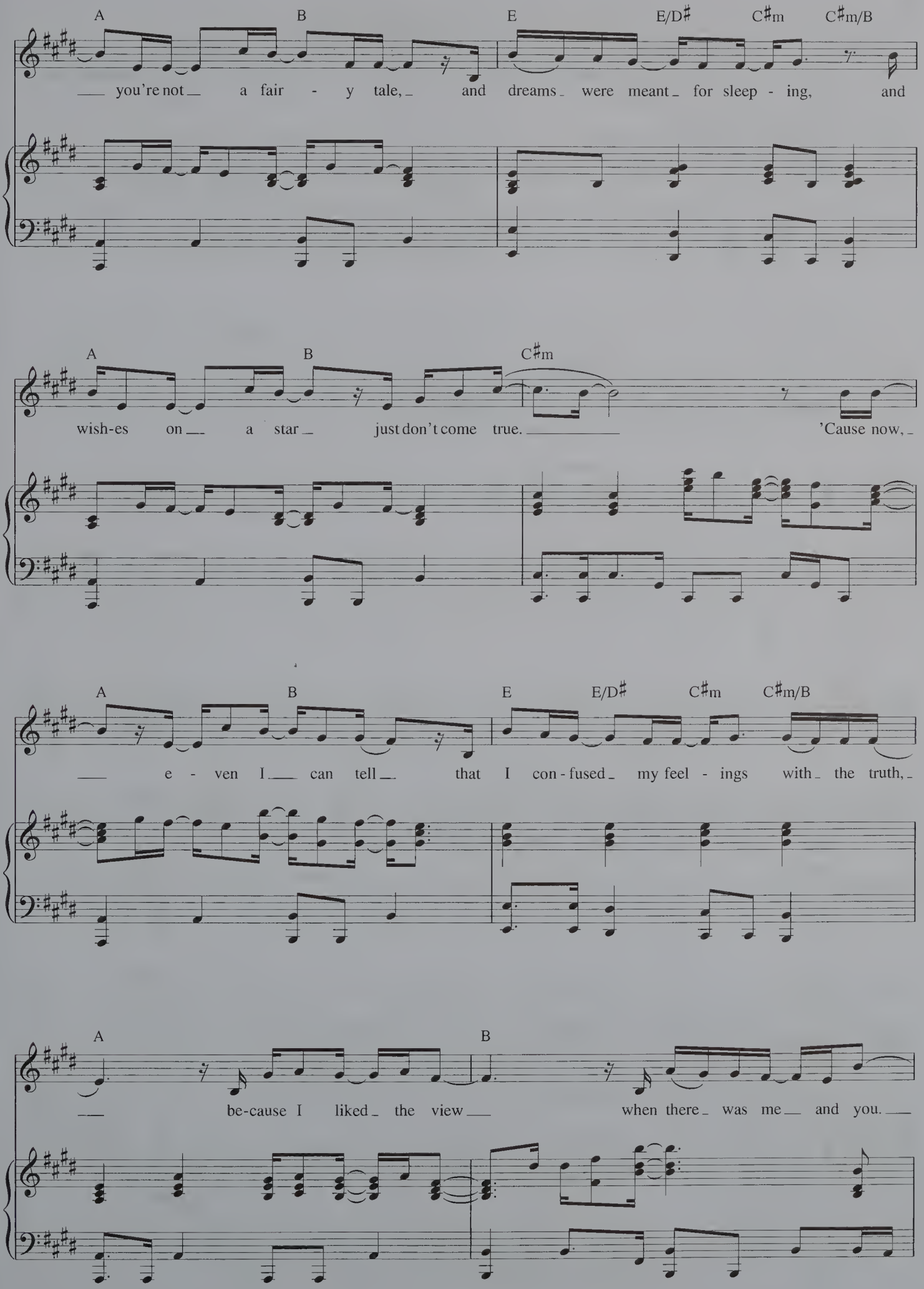
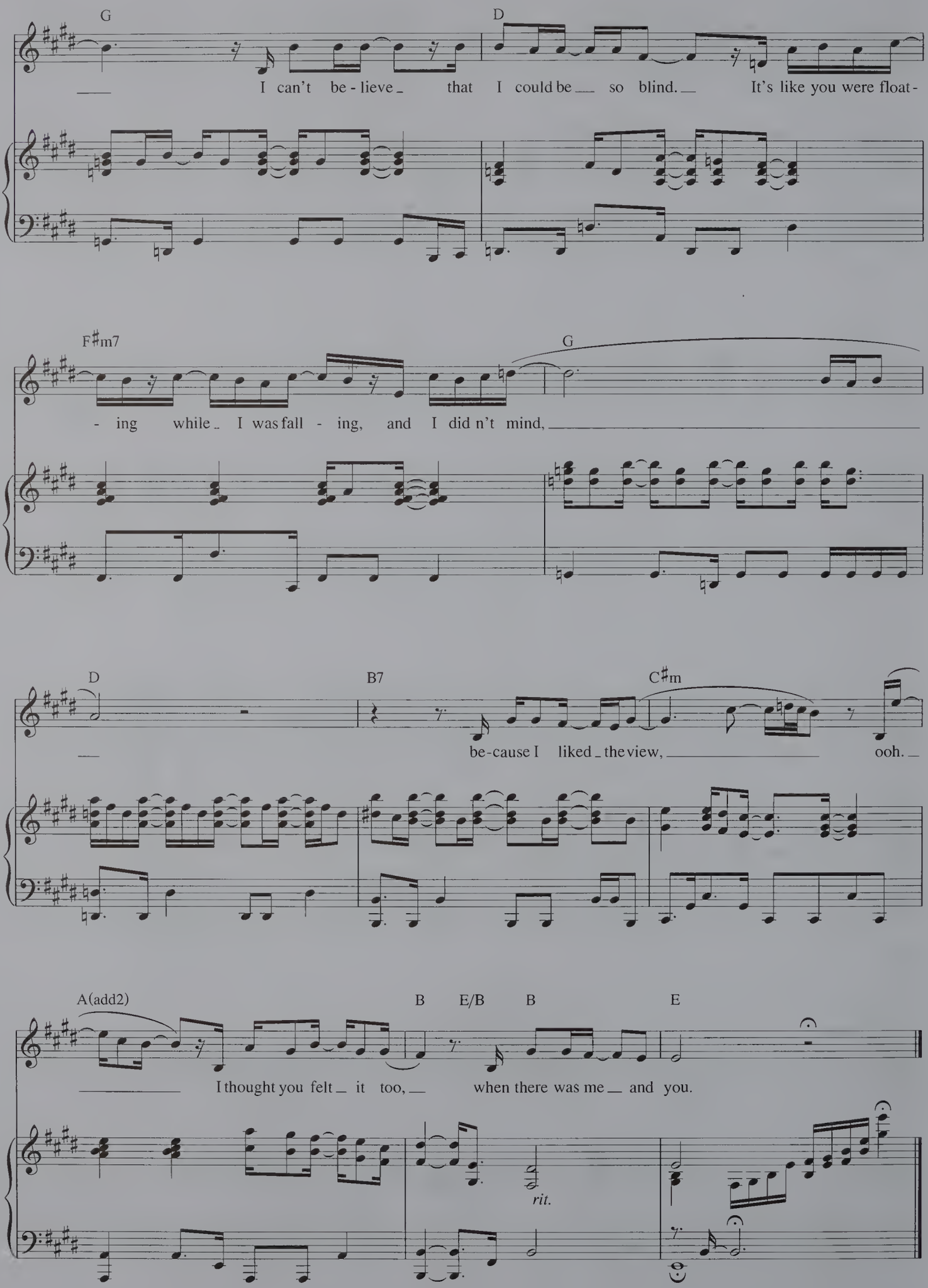

Gsus2 A D D/C♯ Bm Bm/A
thought you were my fair - y tale, my dream when I'm not sleep - ing, a
mf
Gsus2 A Bm
wish up - on a star that's com ing true. But ev -
G6 A D D/C♯ Bm Bm/A
- 'ry - bod - y else could tell that I con - fused my feel - ings with the truth,
G(add2) A
when there was me and you. I


E A B E
swore I knew the mel - o - dy that I heard you sing - ing. And
Esus2 A B7 E E/D♯
when you smiled, you made me feel like I could sing a - long. But then
C♯m7 A B E B/D♯
you went and changed the words; now my heart is emp - ty. I'm
E A B E
on - ly left with used - to - be's and once up - on a song. Now, I know

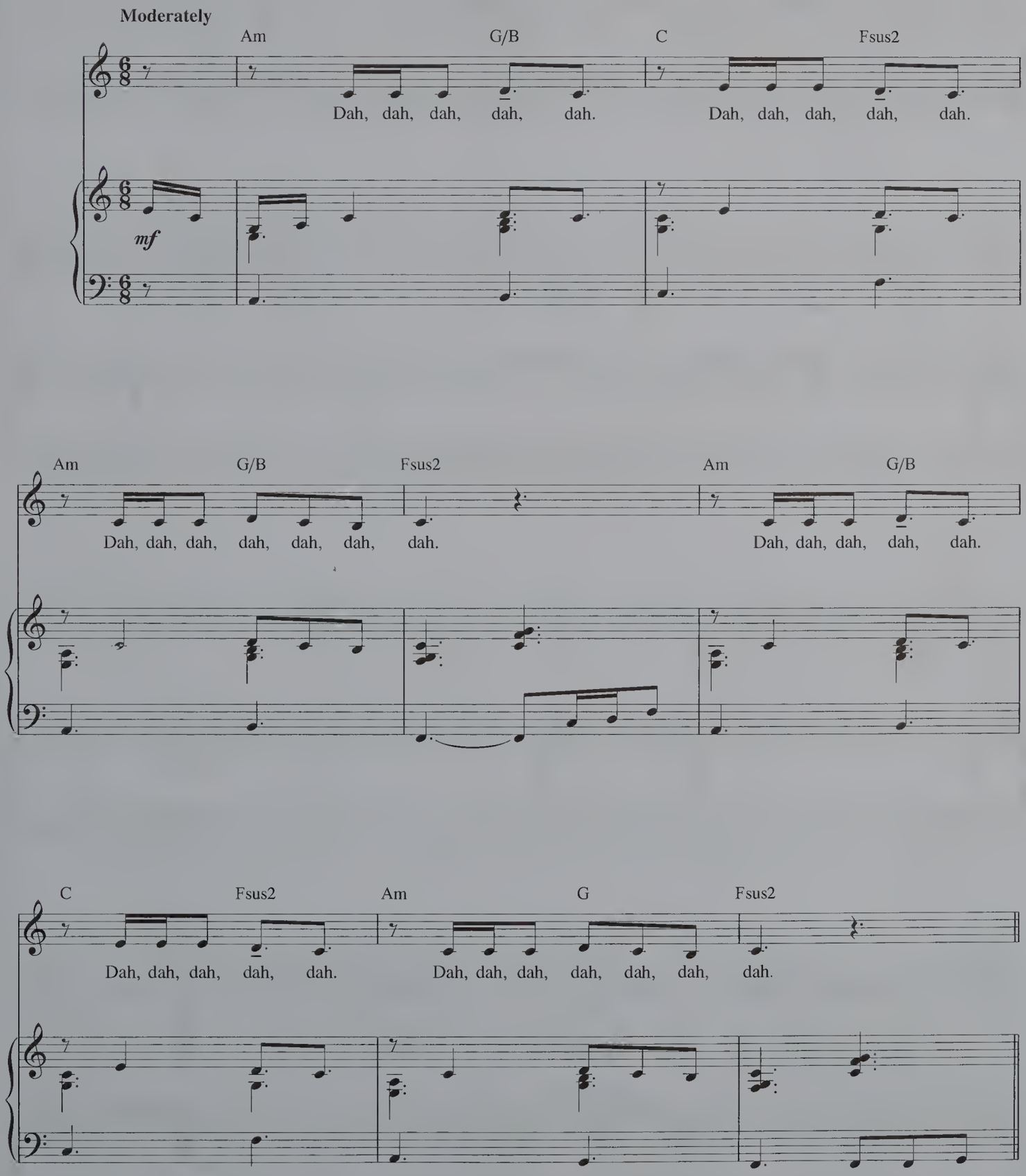

A B E E/D♯ C♯m C♯m/B
you're not a fair - y tale, and dreams were meant for sleep - ing, and
A B C♯m
wish-es on a star just don't come true. 'Cause now,
A B E E/D♯ C♯m C♯m/B
e - ven I can tell that I con - fused my feel - ings with the truth,
A B
be-cause I liked the view when there was me and you.


G
D
I can't be - lieve that I could be so blind. It's like you were float -
F♯m7
G
- ing while I was fall - ing, and I did n't mind,
D
B7
C♯m
be-cause I liked the view, ooh.
A(add2)
B
E/B
B
E
I thought you felt it too, when there was me and you.
rit.

BREAKAWAY

from *The Princess Diaries 2: Royal Engagement*

Words and Music by Bridget Benenate,
Avril Lavigne and Matthew Gerrard



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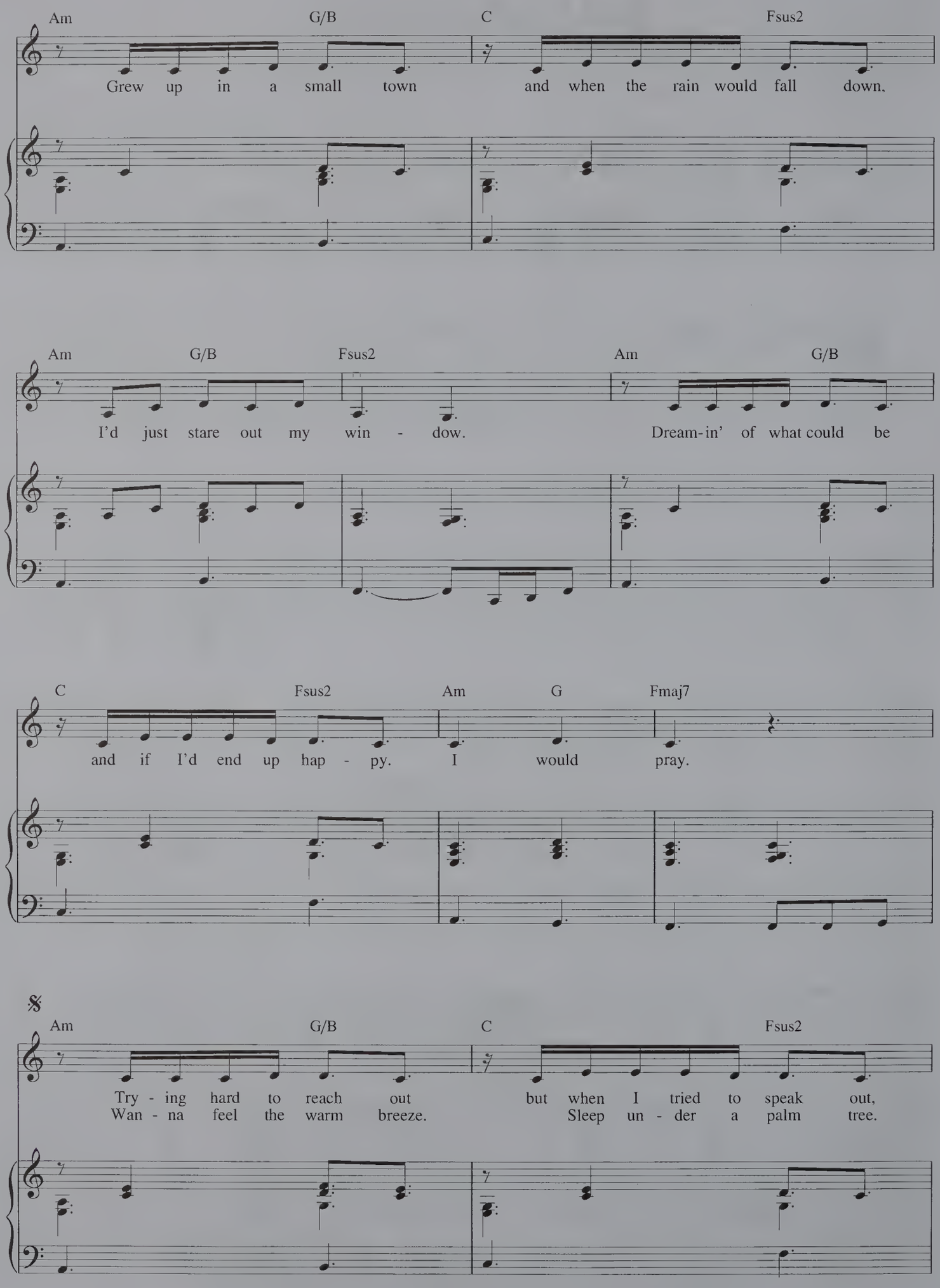
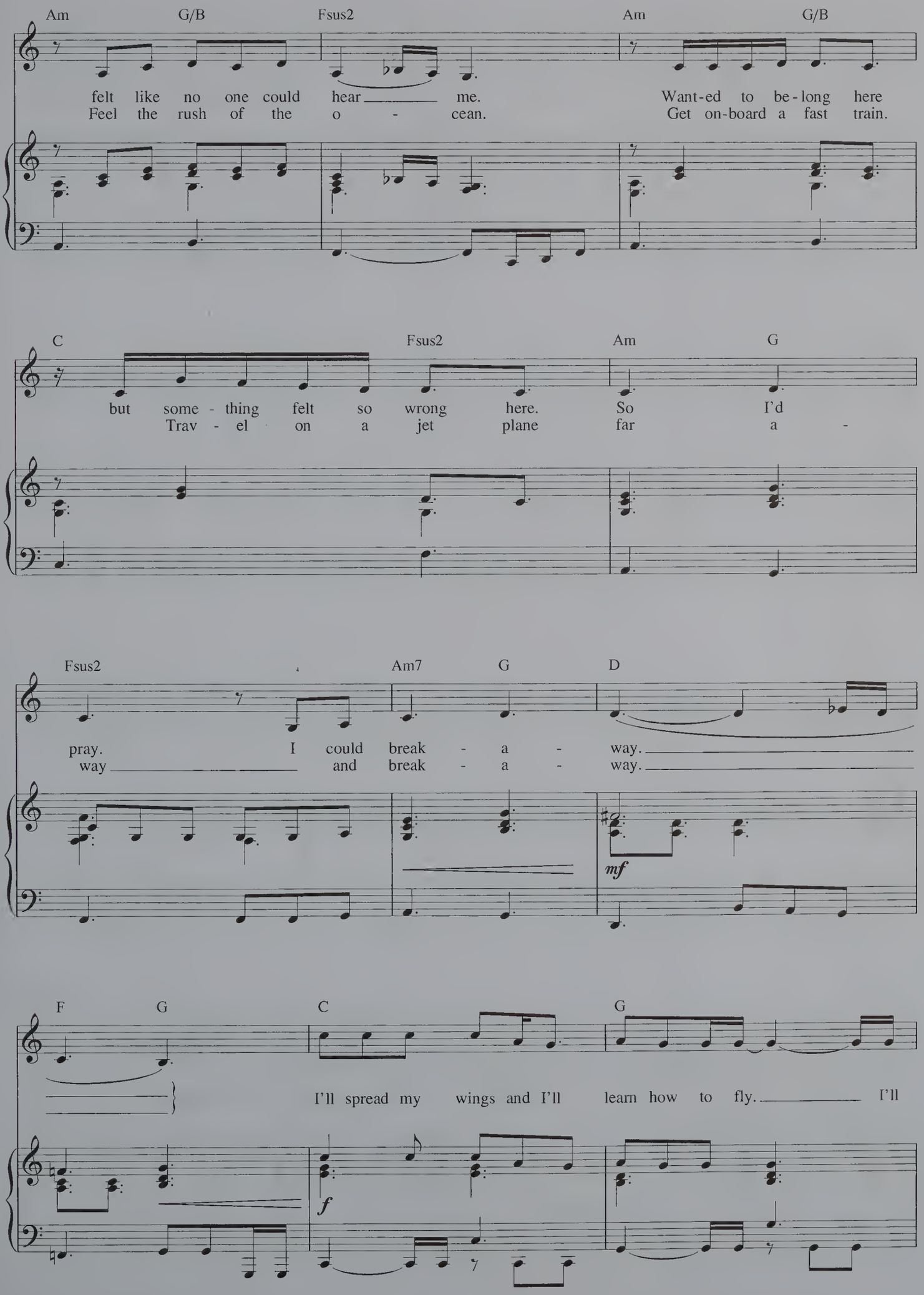
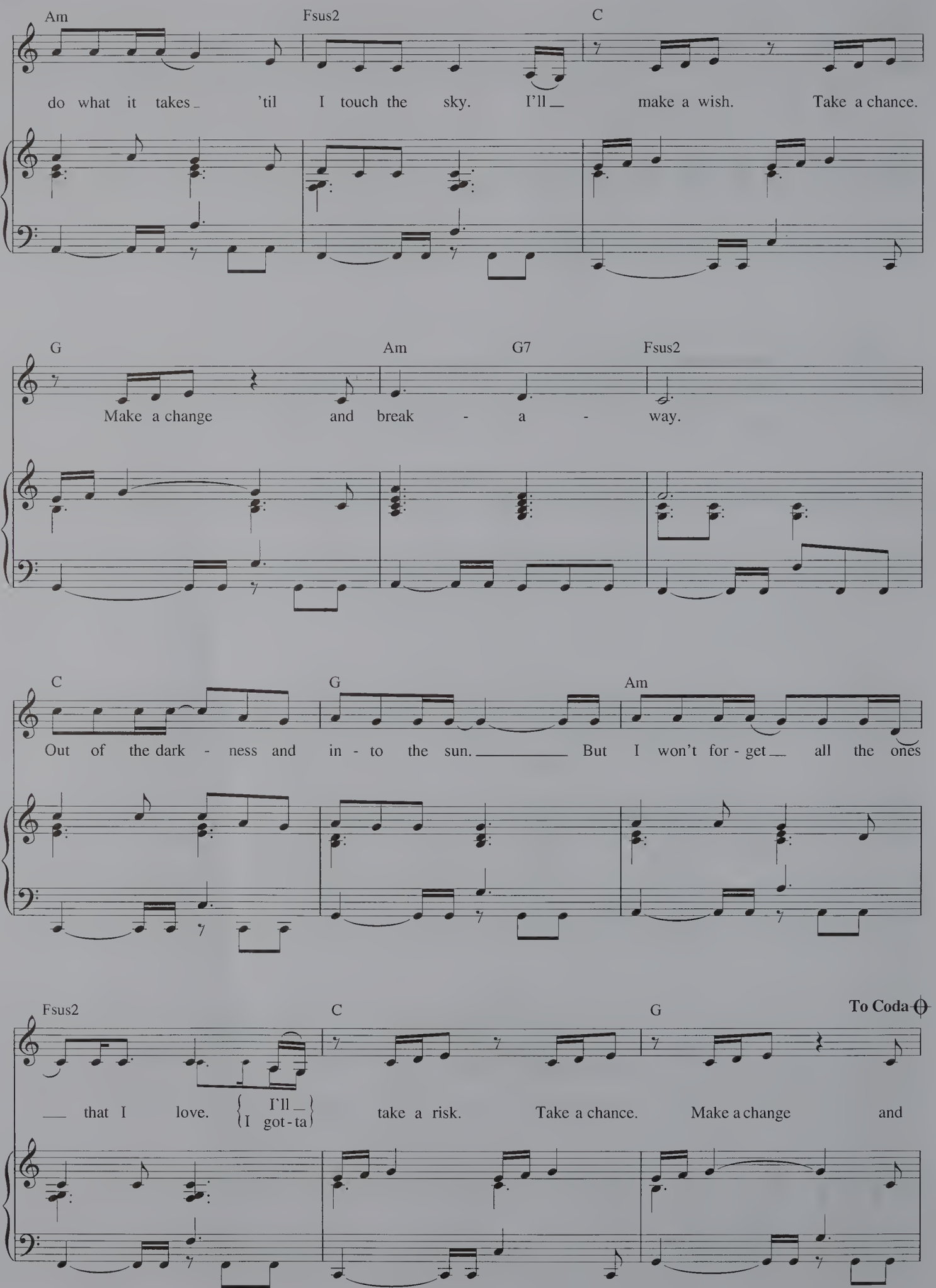
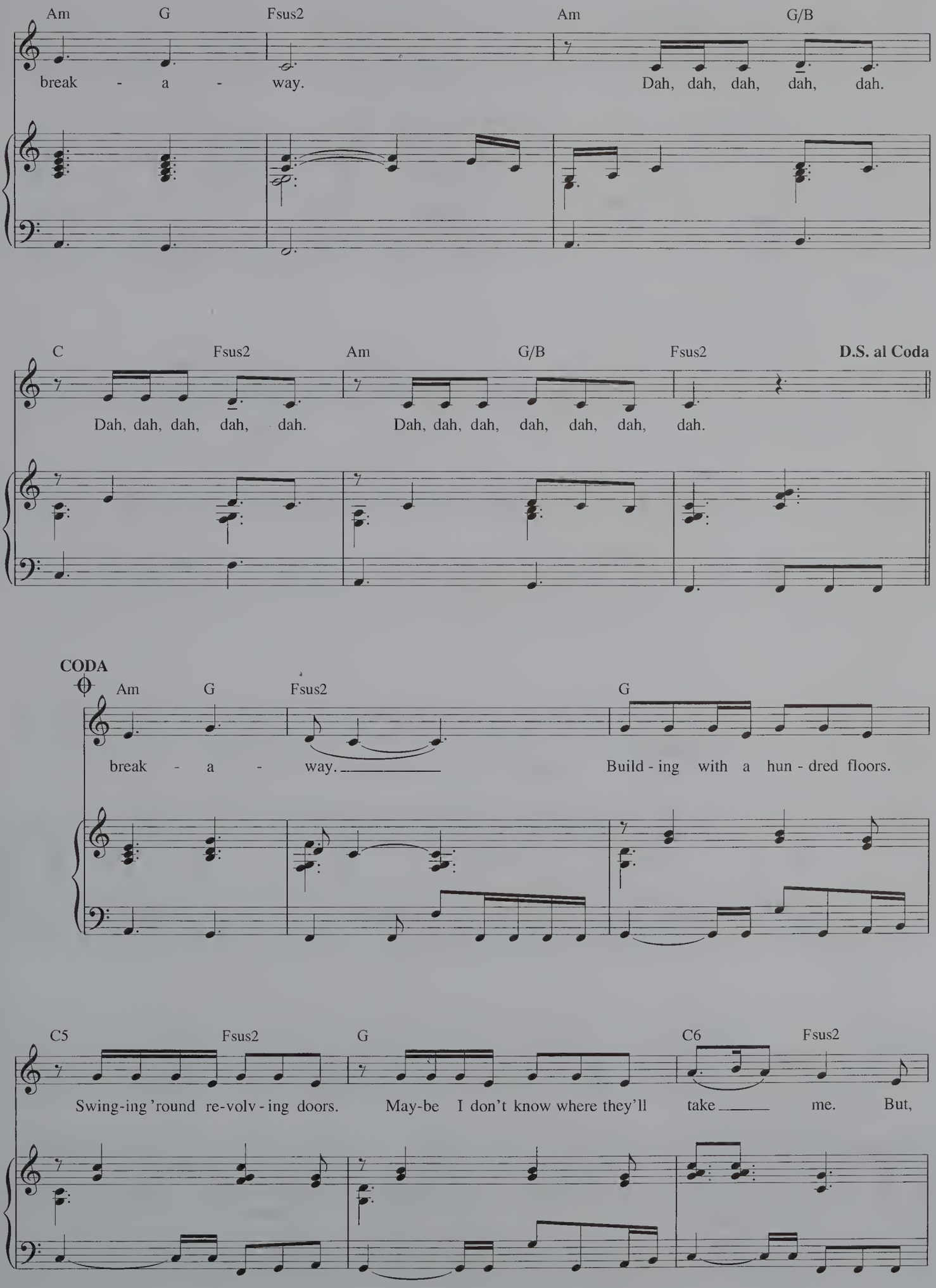
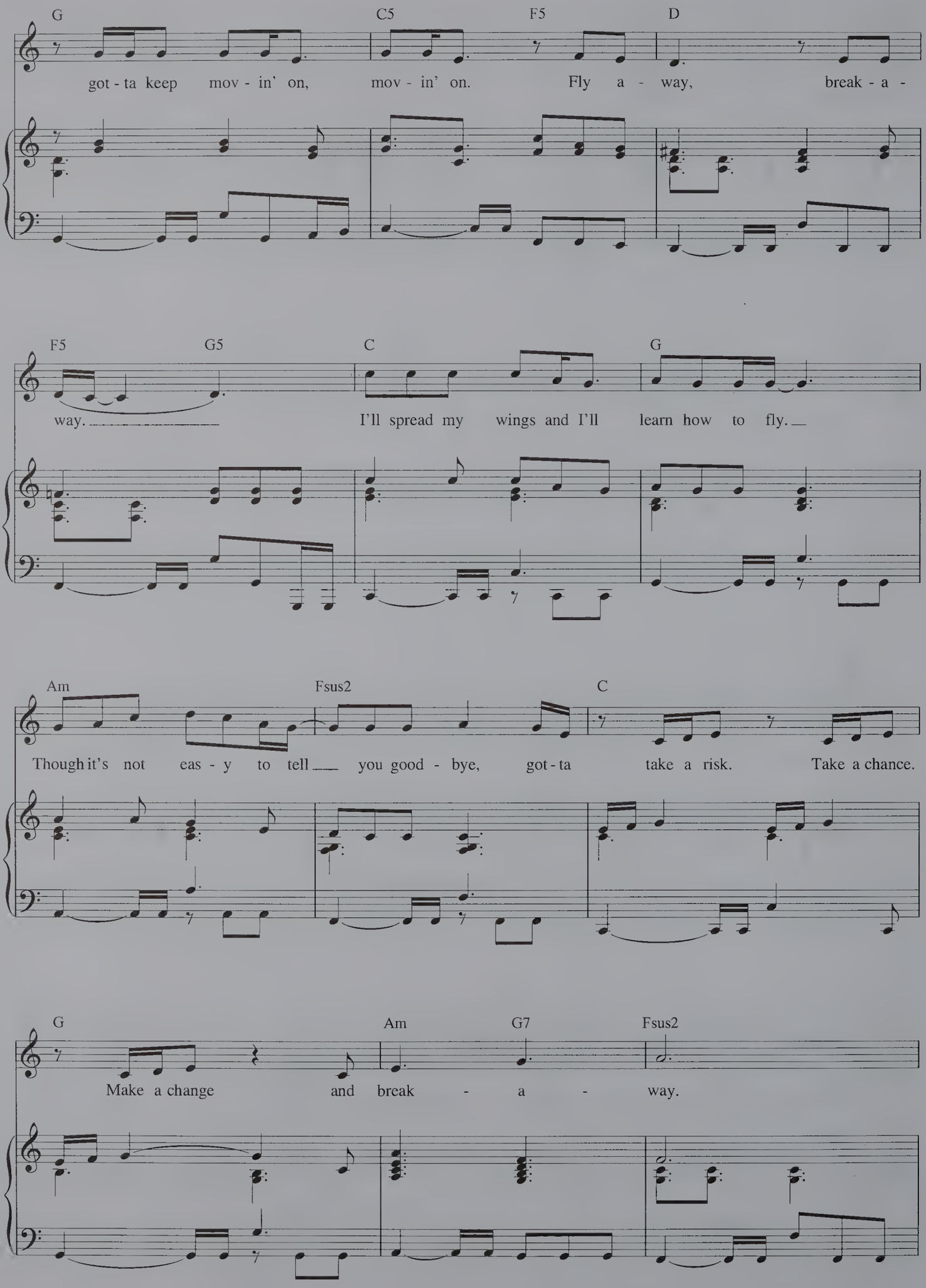
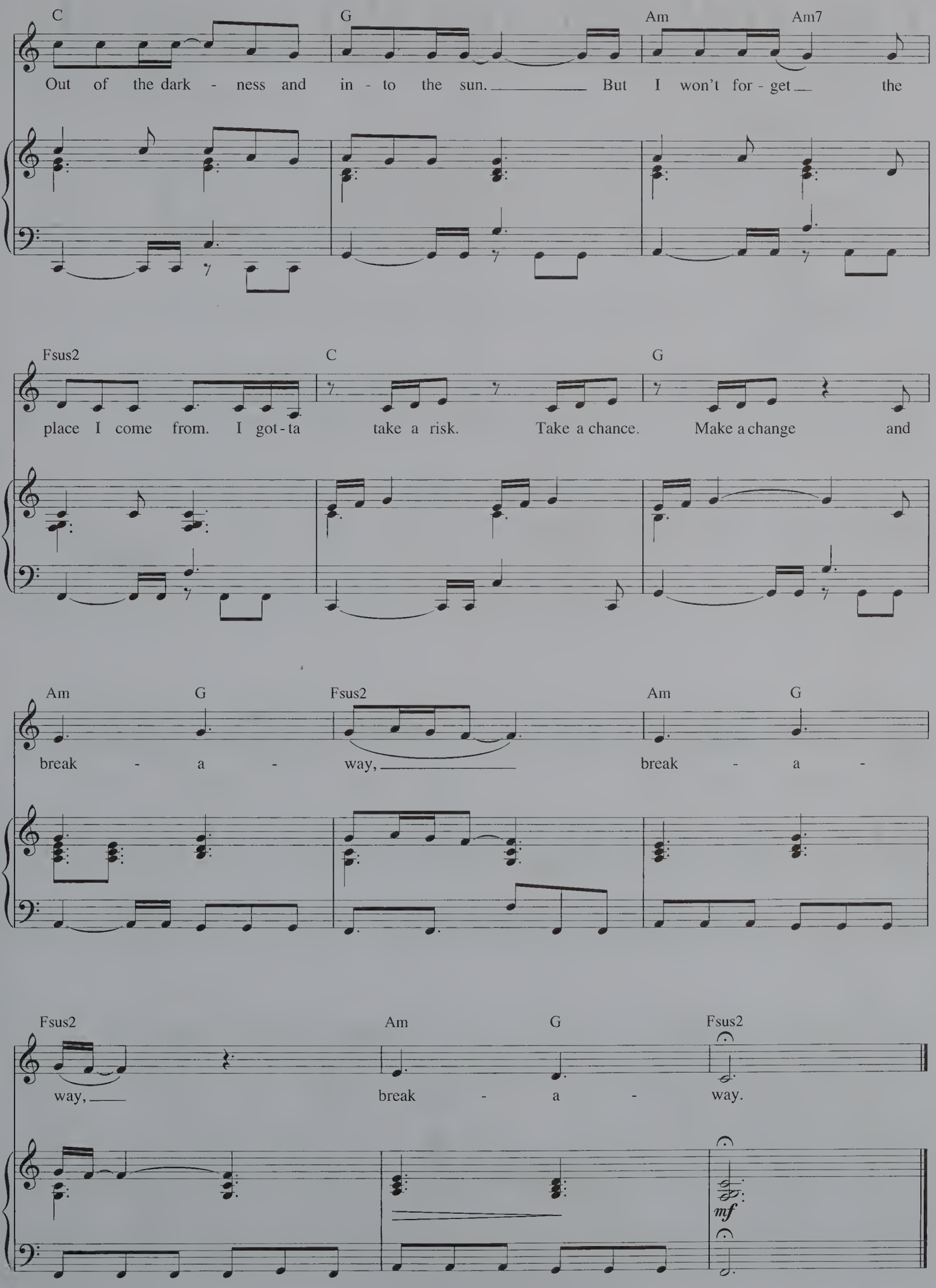

Am G/B C Fsus2
Grew up in a small town and when the rain would fall down,
Am G/B Fsus2 Am G/B
I'd just stare out my win - dow. Dream-in' of what could be
C Fsus2 Am G Fmaj7
and if I'd end up hap - py. I would pray.
𝄋
Am G/B C Fsus2
Try - ing hard to reach out but when I tried to speak out,
Wan - na feel the warm breeze. Sleep un - der a palm tree.


Am G/B Fsus2 Am G/B
felt like no one could hear me. Want-ed to be-long here
Feel the rush of the o - cean. Get on-board a fast train.
C Fsus2 Am G
but some - thing felt so wrong here. So I'd
Trav - el on a jet plane far a -
Fsus2 Am7 G D
pray. I could break - a - way.
way and break - a - way.
mf
F G C G
I'll spread my wings and I'll learn how to fly. I'll
f


Am
Fsus2
C
do what it takes 'til I touch the sky. I'll make a wish. Take a chance.
G
Am
G7
Fsus2
Make a change and break - a - way.
C
G
Am
Out of the dark - ness and in - to the sun. But I won't for - get all the ones
Fsus2
C
G
To Coda
that I love. I'll / I got - ta take a risk. Take a chance. Make a change and


Am G Fsus2 Am G/B
break - a - way. Dah, dah, dah, dah, dah.
C Fsus2 Am G/B Fsus2 D.S. al Coda
Dah, dah, dah, dah, dah. Dah, dah, dah, dah, dah, dah, dah.
CODA
Am G Fsus2 G
break - a - way. Build - ing with a hun - dred floors.
C5 Fsus2 G C6 Fsus2
Swing-ing 'round re-volv - ing doors. May-be I don't know where they'll take me. But,


G C5 F5 D
got - ta keep mov - in' on, mov - in' on. Fly a - way, break - a -
F5 G5 C G
way. I'll spread my wings and I'll learn how to fly.
Am Fsus2 C
Though it's not eas - y to tell you good - bye, got - ta take a risk. Take a chance.
G Am G7 Fsus2
Make a change and break - a - way.

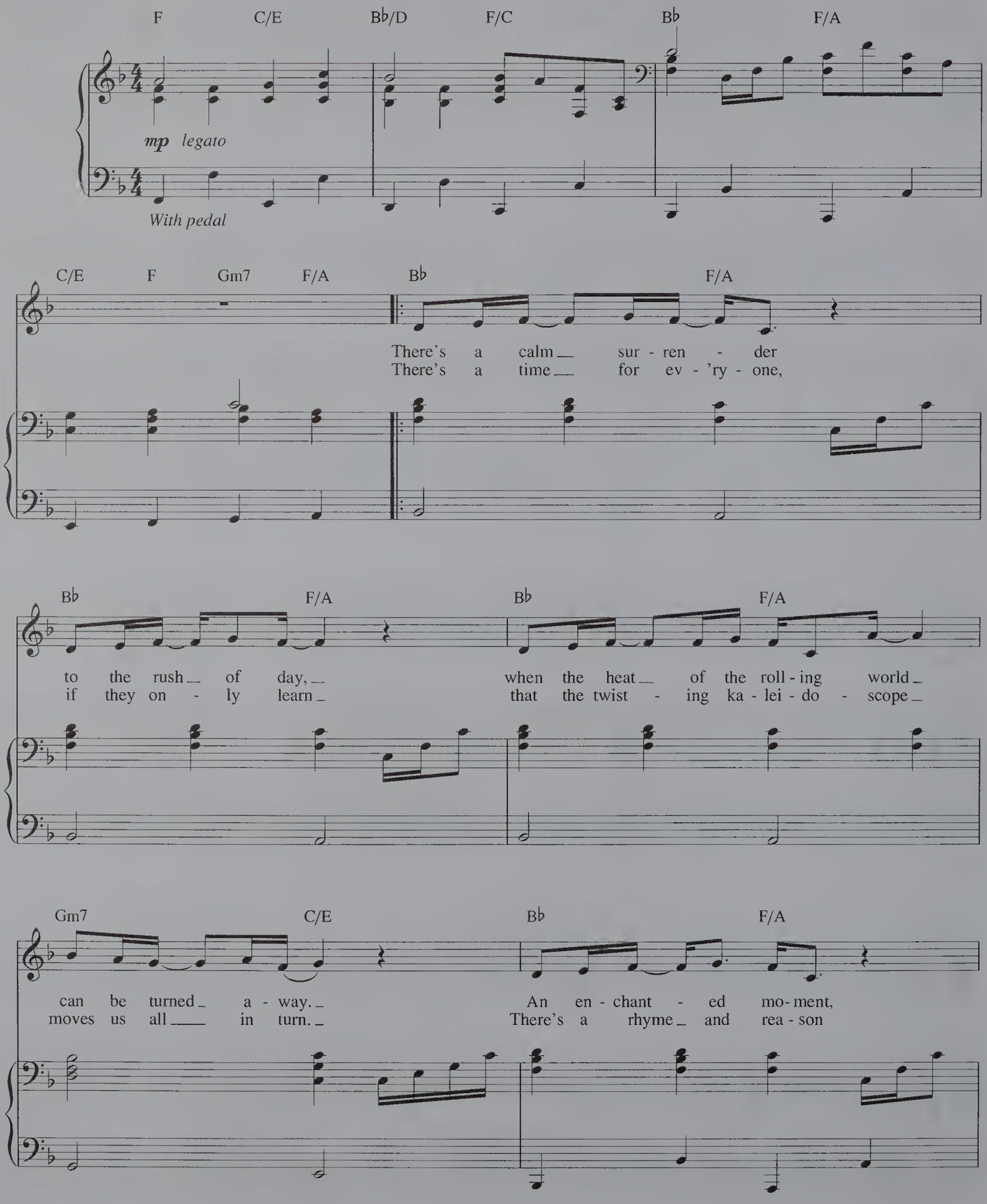

C G Am Am7
Out of the dark - ness and in - to the sun. But I won't for - get the
Fsus2 C G
place I come from. I got - ta take a risk. Take a chance. Make a change and
Am G Fsus2 Am G
break - a - way, break - a -
Fsus2 Am G Fsus2
way, break - a - way.
mf

CAN YOU FEEL THE LOVE TONIGHT

from Walt Disney Pictures' *The Lion King*

Music by Elton John
Lyrics by Tim Rice

Pop Ballad


F C/E B♭/D F/C B♭ F/A
mp legato
With pedal
C/E F Gm7 F/A B♭ F/A
There's a calm sur - ren - der
There's a time for ev - 'ry - one,
B♭ F/A B♭ F/A
to the rush of day,
if they on - ly learn
when the heat of the roll - ing world
that the twist - ing ka - lei - do - scope
Gm7 C/E B♭ F/A
can be turned a - way.
moves us all in turn.
An en - chant - ed mo - ment,
There's a rhyme and rea - son

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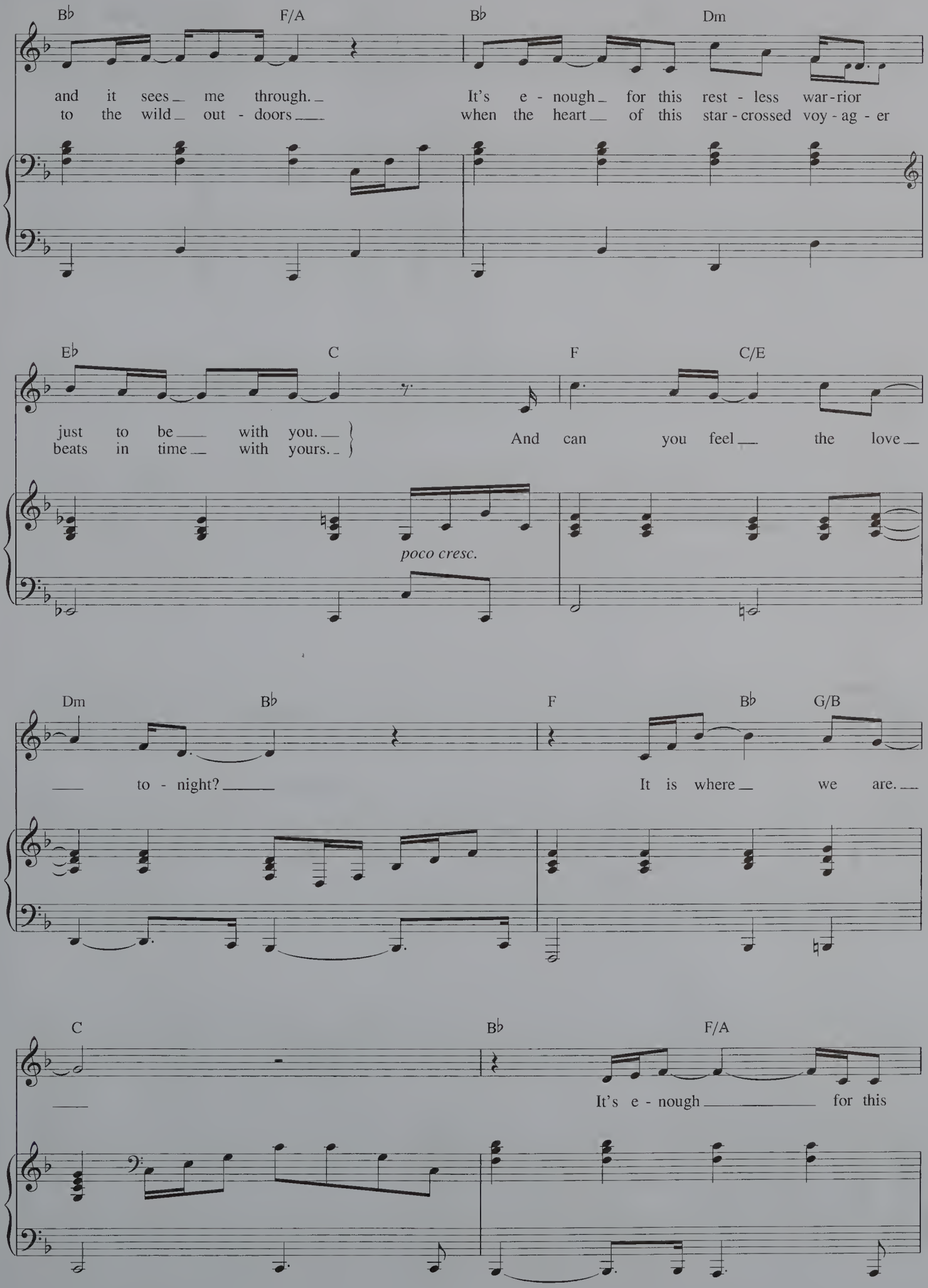
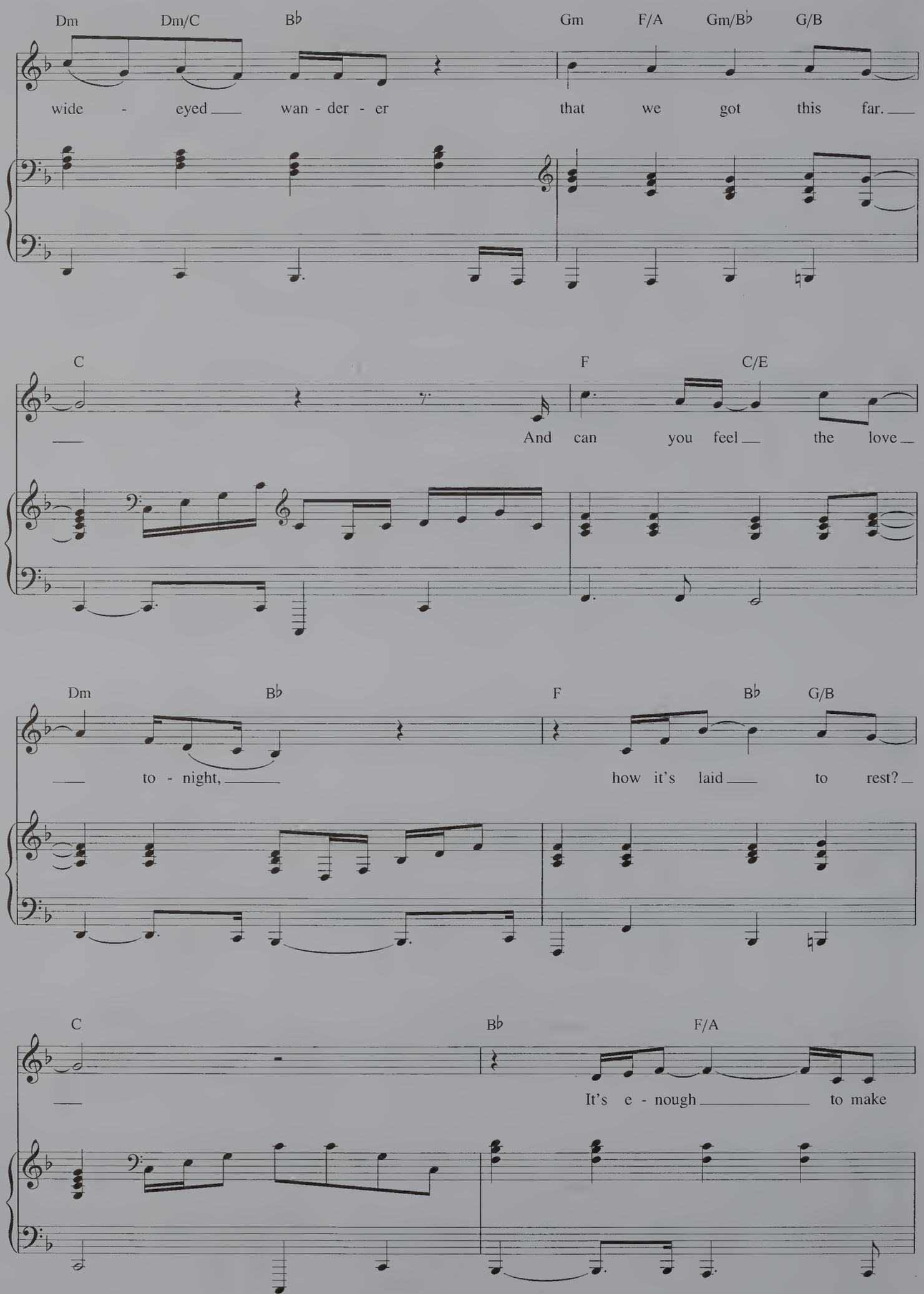
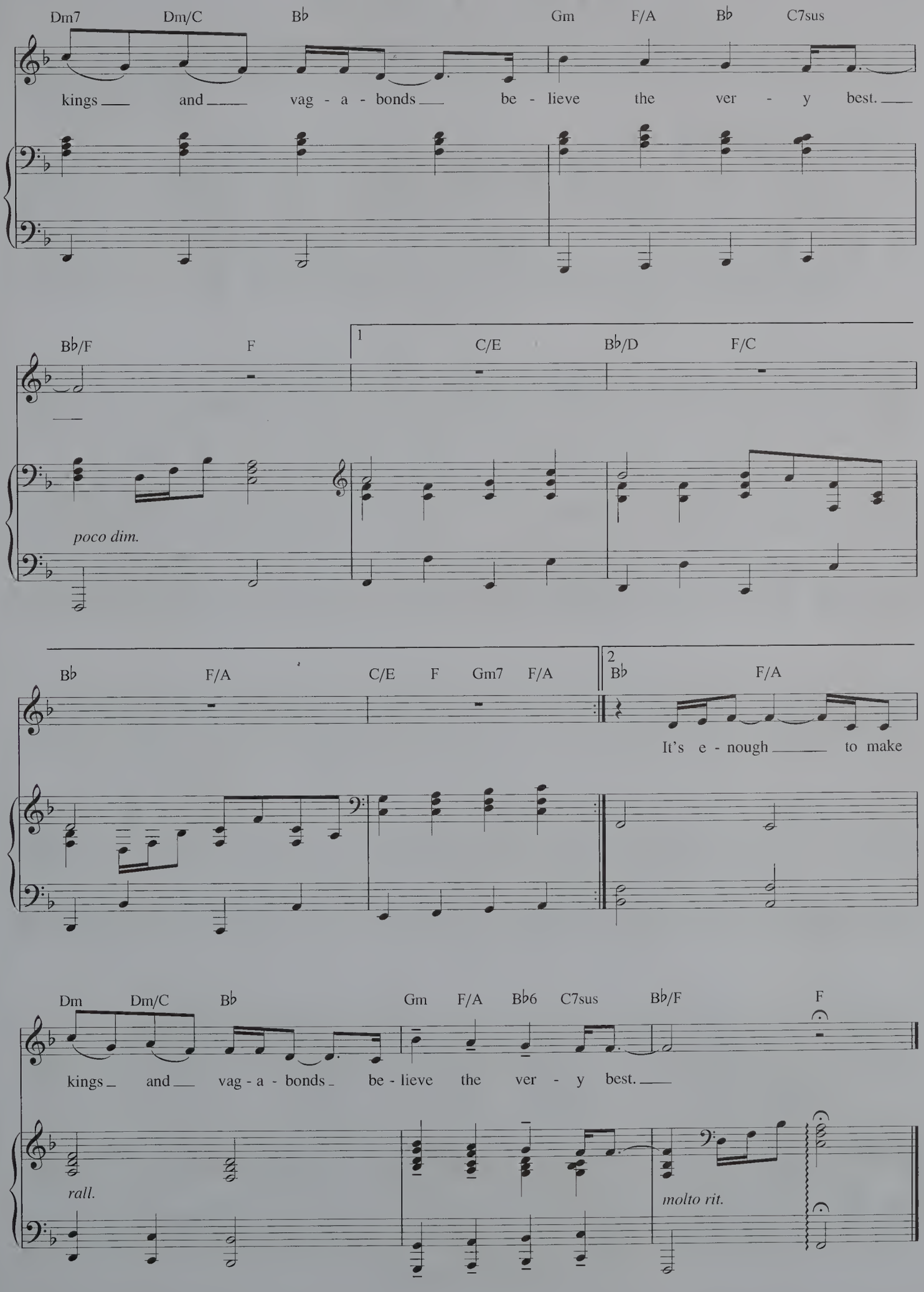

B♭
F/A
B♭
Dm
and it sees me through.
to the wild out - doors
It's e - nough for this rest - less war - rior
when the heart of this star - crossed voy - ag - er
E♭
C
F
C/E
just to be with you.
beats in time with yours.
And can you feel the love
poco cresc.
Dm
B♭
F
B♭
G/B
to - night?
It is where we are.
C
B♭
F/A
It's e - nough for this

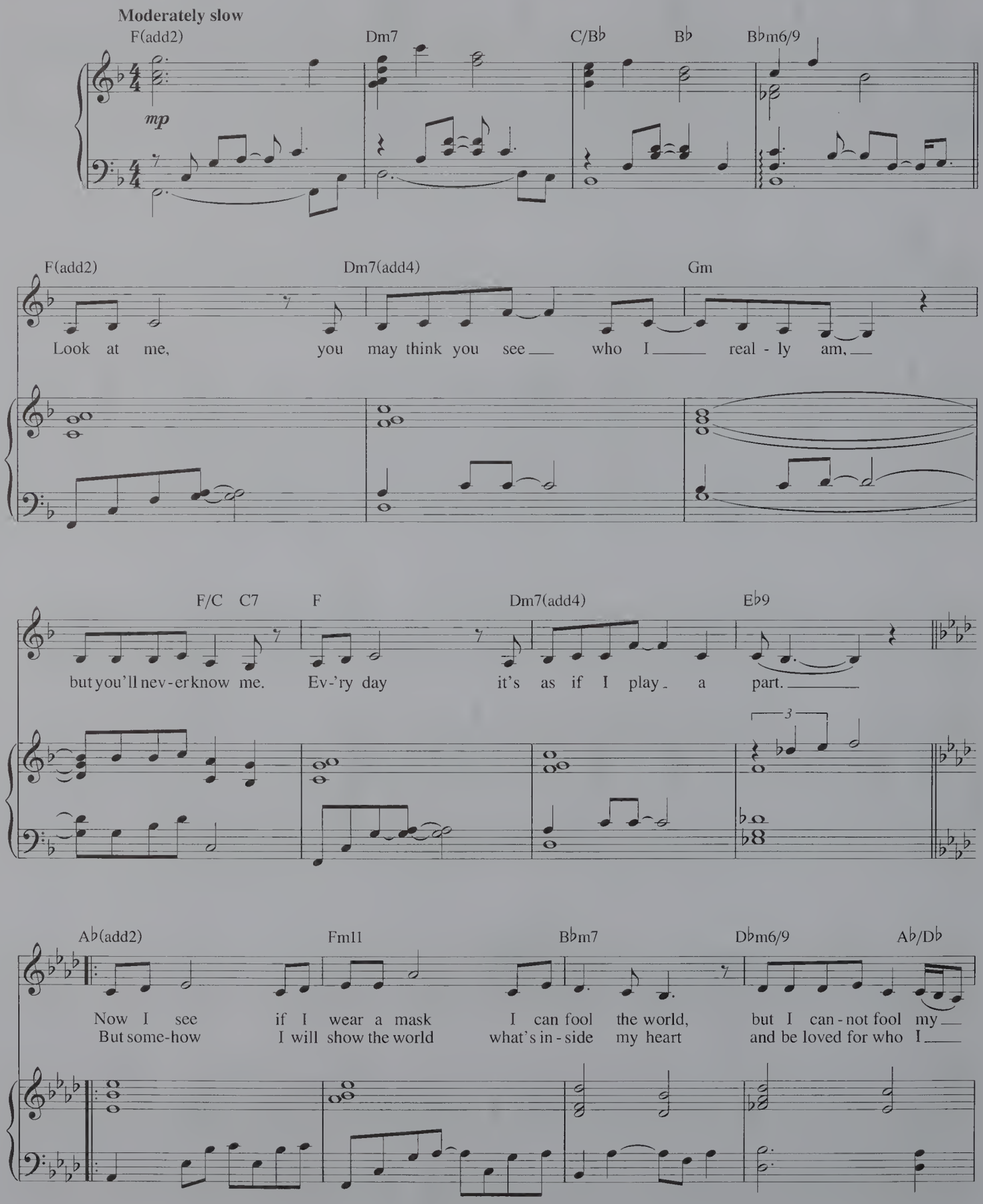

Dm Dm/C B♭ Gm F/A Gm/B♭ G/B
wide - eyed wan - der - er that we got this far.
C F C/E
And can you feel the love
Dm B♭ F B♭ G/B
to - night, how it's laid to rest?
C B♭ F/A
It's e - nough to make


Dm7 Dm/C B♭ Gm F/A B♭ C7sus
kings and vag - a - bonds be - lieve the ver - y best.
B♭/F F 1 C/E B♭/D F/C
poco dim.
B♭ F/A C/E F Gm7 F/A 2 B♭ F/A
It's e - nough to make
Dm Dm/C B♭ Gm F/A B♭6 C7sus B♭/F F
kings and vag - a - bonds be - lieve the ver - y best.
rall.
molto rit.

REFLECTION

from Walt Disney Pictures' *Mulan*

Music by Matthew Wilder
Lyrics by David Zippel



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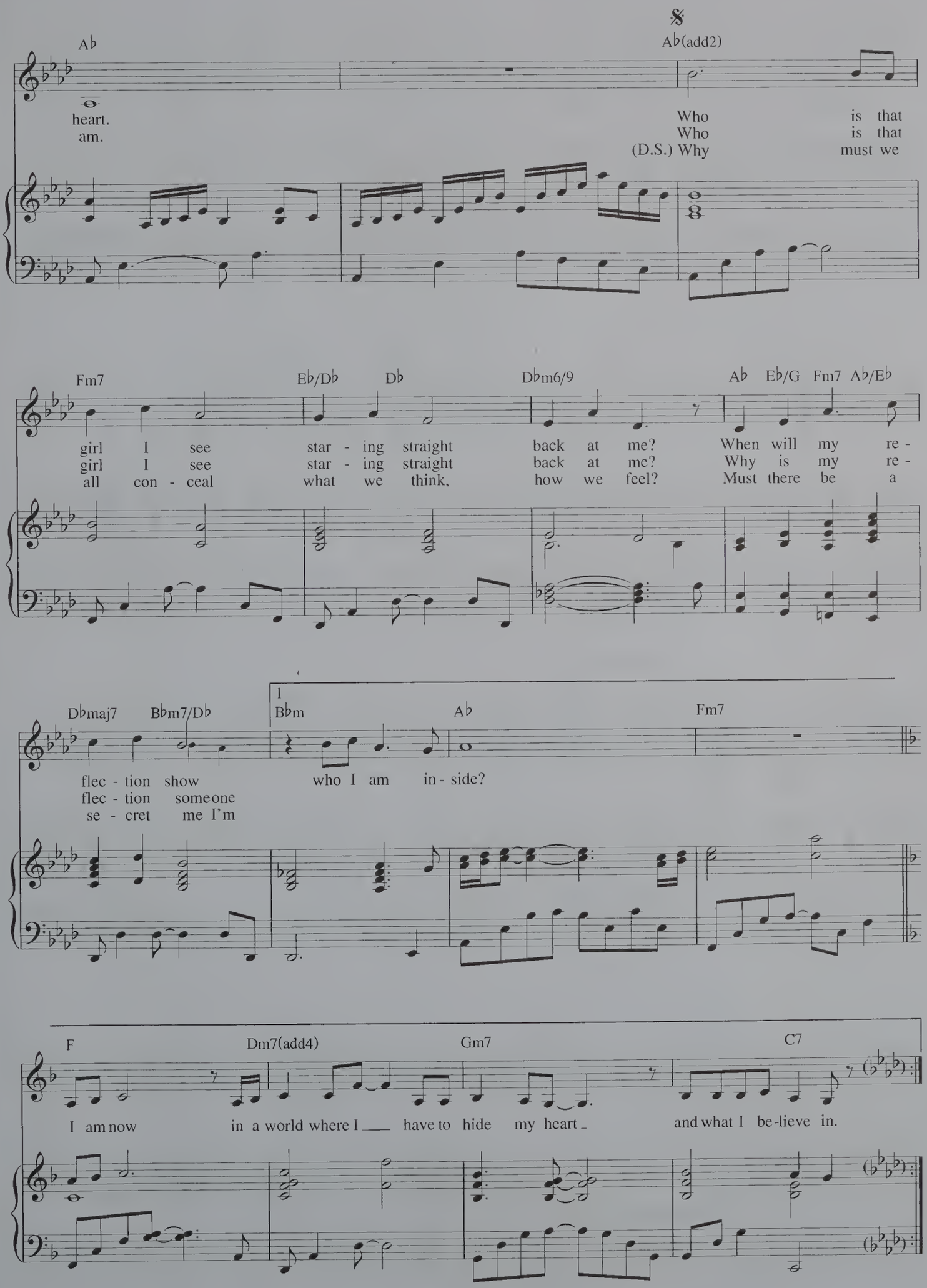
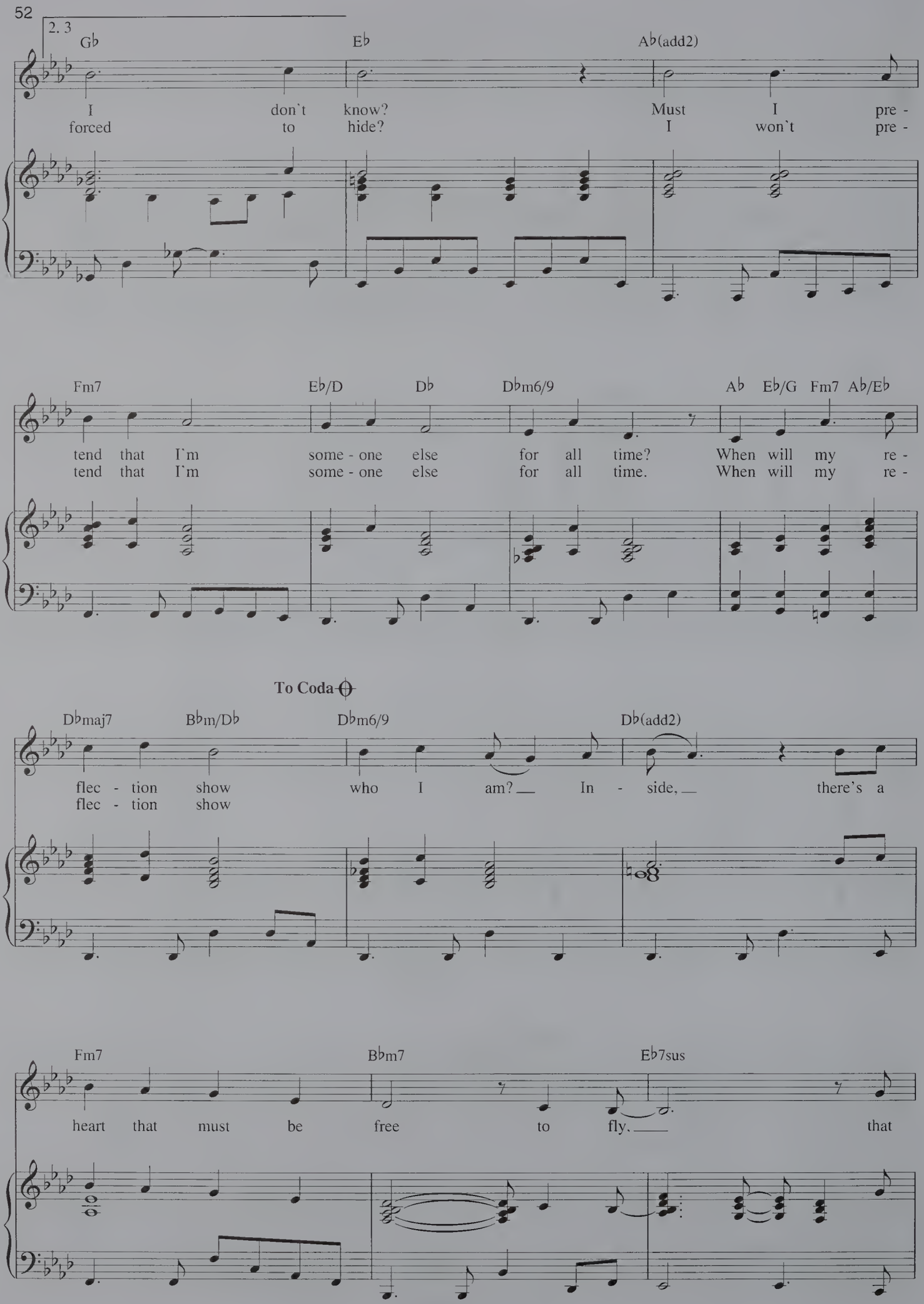
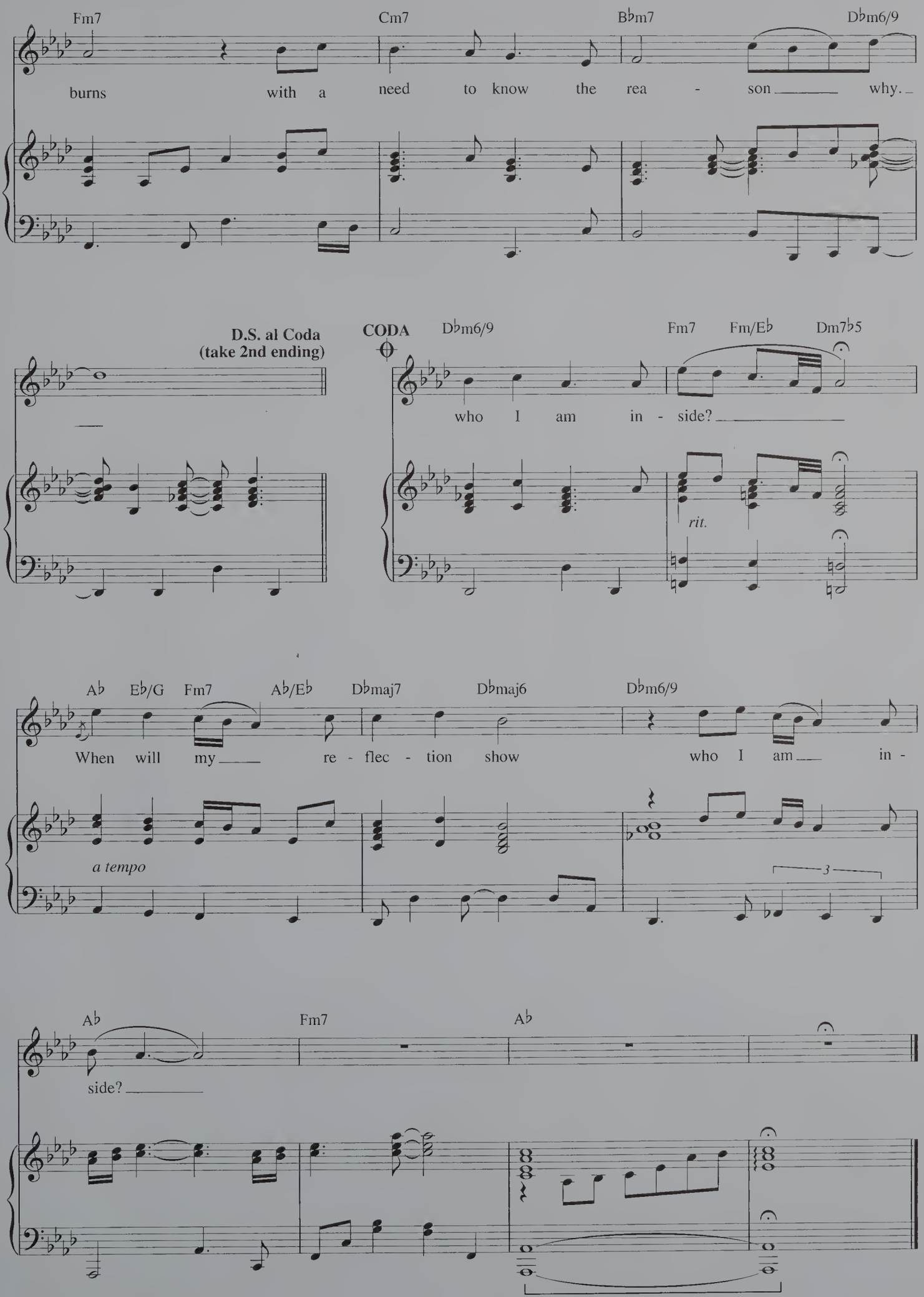

Ab
Ab(add2)
heart.
am.
Who is that
Who is that
(D.S.) Why must we
Fm7
Eb/Db
Db
Dbm6/9
Ab
Eb/G
Fm7
Ab/Eb
girl I see star - ing straight back at me? When will my re -
girl I see star - ing straight back at me? Why is my re -
all con - ceal what we think, how we feel? Must there be a
Dbmaj7
Bbm7/Db
1
Bbm
Ab
Fm7
flec - tion show who I am in - side?
flec - tion someone
se - cret me I'm
F
Dm7(add4)
Gm7
C7
I am now in a world where I ___ have to hide my heart _ and what I be-lieve in.


2. 3
Gb
Eb
Ab(add2)
I don't know? Must I pre -
forced to hide? I won't pre -
Fm7
Eb/D
Db
Dbm6/9
Ab
Eb/G
Fm7
Ab/Eb
tend that I'm some - one else for all time? When will my re -
tend that I'm some - one else for all time. When will my re -
To Coda
Dbmaj7
Bbm/Db
Dbm6/9
Db(add2)
flec - tion show who I am? In - side, there's a
flec - tion show
Fm7
Bbm7
Eb7sus
heart that must be free to fly, that


Fm7
Cm7
B♭m7
D♭m6/9
burns with a need to know the rea - son why.
D.S. al Coda
(take 2nd ending)
CODA
D♭m6/9
Fm7
Fm/E♭
Dm7♭5
who I am in - side?
rit.
A♭
E♭/G
Fm7
A♭/E♭
D♭maj7
D♭maj6
D♭m6/9
When will my re - flec - tion show who I am in -
a tempo
3
A♭
Fm7
A♭
side?

About the Enhanced CD

In addition to full performances and piano accompaniments playable on both your CD player and computer, this enhanced CD also includes tempo adjustment and transposition software for computer use only. This software, known as the Amazing Slow Downer, was originally created for use in pop music to allow singers and players the freedom to independently adjust both tempo and pitch elements. Because we believe there may be valuable educational use for these features in classical and theatre music, we have included this software as a tool for both the teacher and student. For quick and easy installation instructions of this software please see below.

This new software feature allows you to adjust the tempo up and down without affecting the pitch. Likewise, the Amazing Slow Downer allows you to shift pitch up and down without affecting the tempo. We recommend that these new tempo and pitch adjustment features be used with care and insight. Ideally, you will be using these recorded accompaniments and the Amazing Slow Downer for practice only.

The audio quality may be somewhat compromised when played through the Amazing Slow Downer. This compromise in quality will not be a factor in playing the CD audio track on a normal CD player or through another audio computer program.

Installation instructions for the Amazing Slow Downer software:

For Macintosh OS 8, 9 and X:

- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- Double-click on the data portion of the CD-ROM (which will have the Hal Leonard icon in red and be named as the book).
- Double-click on the "Amazing OS 8 (9 or X)" folder.
- Double-click "Amazing Slow Downer"/"Amazing X PA" to run the software from the CD-ROM, or copy this file to your hard disk and run it from there.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.

For Windows:

- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- To access the CD-ROM features, click on My Computer then right click on the Drive that you placed the CD in. Click Open. You should then see a folder named "Amazing Slow Downer". Click to open the "Amazing Slow Downer" folder.
- Double-click "setup.exe" to install the software from the CD-ROM to your hard disk. Follow the on-screen instructions to complete installation.
- Go to "Start", "Programs" and find the "Amazing Slow Downer" folder. Go to that folder and select the "Amazing Slow Downer" software.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.
- Note: On Windows NT, 2000, XP and Vista the user should be logged in as the "Administrator" to guarantee access to the CD-ROM drive. Please see the help file for further information.

Minimum system requirements:

For Macintosh:

Power Macintosh; Mac OS 8.5 or higher; 4 MB Application RAM; 8x Multi-Session CD-ROM drive

For Windows:

Pentium Processor; Windows 95, 98, ME, NT, 2000, XP, Vista; 4 MB Application RAM; 8x Multi-Session CD-ROM drive

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6 What I've Been Looking For
7 When Those Were Me and You
8 Can You Feel the Love Tonight
9 Reflection
10 Telephone
11 The Past Is Another Land
12 I Won't Say (I'm In Love)
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